MARCH 1, 1940

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by Delar, N. Y.

MARJORIE LAWRENCE

Metropolitan Soprano, Sings Her First American Carmen in St. Louis on April 25

60th YEAR

20 CENTS

America's Fastest Rising Young Concert Star

LUCY MONROE

SOPRANO — CHICAGO CITY OPERA COMPANY

Scores Series of Sensational Successes

During Season 1939-40

OPERA

CHICAGO AMERICAN—*Herman Devries*
Miss Monroe's voice is golden in texture and was employed with marked intelligence, especially in the Aria "Je dis" in the third act where the note of tenderness was carried out with the loveliest tones imaginable. Her success with the public may be called a personal triumph.

CHICAGO DAILY NEWS—*Eugene Stinson*
Miss Monroe sang excellently and her debut was an unqualified success. To put her down as one of the very prettiest Micaelas we have had is saying a great deal but not too much.

CHICAGO TIMES—*Robert Pollock*
Last night's opera was pointed by the debut of Lucy Monroe, a winsome young American soprano. Her voice is pleasing and it was patent that she had been well trained.

CINCINNATI POST
Lucy Monroe sang the role of Micaela. She has a lovely voice and is quite pretty. Her big aria was extremely well done.

PHILADELPHIA INQUIRER—*S. L. S.*
Miss Monroe sang and acted Musetta with much animation.

CONCERT

MONTREAL HERALD
Radiant and glamorous Lucy Monroe sang with a charm and grace it was a pleasure to see and listen to. She completely captivated her audience.

MONTREAL DAILY STAR
Miss Monroe's singing with her charm of appearance and manner made the audience enthusiastic.

EL PASO TIMES
Golden Voice Greatly Enjoyed in El Paso
A glorious voice and excellent dramatic abilities are the supreme qualities represented in the lovely person of Lucy Monroe. The thoroughly charmed audience would not let her stop.

VICTORIA (B. C.) COLONIST
Young Soprano Given Ovation
Completely captivated the hearts of the audience in a program that gave splendid scope for the display of a beautiful voice. She brought to the stage a charming youthfulness of appearance as well as of voice, but a confident and mature artist was also shown in the brilliant and polished style. Clamorous applause recalled her many times.

ALBANY (N. Y.) TIMES UNION
Miss Monroe brings to the concert stage a refreshing personality and charmingly naive approach to her art. It was a delightful song recital and one which measures well up with programs presented by the best singers who have appeared in Albany in the past.

BOISE (IDAHO) STATESMAN
Lucy Monroe, American born and trained soprano, sang herself straight into the hearts of twelve hundred Boise Valley music lovers.

POCATELLO (IDAHO) TRIBUNE
No more charming or delightful personality could have been chosen from Community Concerts' long list of musical celebrities than the lovely young soprano, Lucy Monroe. The flawless quality and flexibility of her voice, superbly trained and produced, make of each of Miss Monroe's songs a touching and memorable thing.

EUREKA (CAL.) HUMBOLDT TIMES
It is safe to say that no scintillating star was ever greeted with more acclaim or ever presented a more thoroughly delightful concert than did Lucy Monroe last evening. She completely captivated all hearts, not only by her magnificent voice, but by her radiant charm and magnetic stage presence as well. The audience was unprepared for such brilliant and finished work. They were treated to an enchanting surprise.

SYMPHONY

NEW YORK TIMES—*Noel Straus*
She proved distinctly American in temperament, training and voice—with an attractive stage presence and simple gracious manner of approach to her work that made an instant appeal to her listeners. Her scale is even and clear with an admirable top.

NEW YORK EVENING SUN—*Irving Kolodin*
There was style and fluency in her singing. She was warmly received and responded with two encores.

NEW YORK WORLD-TELEGRAM—*Robert C. Bagar*
The personable young soprano, Lucy Monroe, by her simple grace and her almost diffident manner, won the audience completely, and the listeners were equally aware of the agreeable quality of her voice and the sincerity of her interpretive efforts.

NEW YORK AMERICAN—*Grena Bennett*
Lucy Monroe Charms Crowd in Debut at Stadium
The well-known and gifted soprano, Lucy Monroe, with the charm and artistry that have marked her singing in grand opera, concert and on the radio, presented the brilliant waltz from Gounod's "Romeo and Juliet", *Care Selve* from Handel's "Atlanta", Schubert's "Serenade" and MacDonald's "Daybreak".

CUE MAGAZINE—*Julian Seaman*
Her singing was skilfull and poised, her voice easily produced and of good quality. A definite and deserved success.

PHILADELPHIA RECORD—*Edwin Schloss*
Miss Monroe Steals Show at the Dell
She gave a charming and spirited account of the Jewel Song from Faust, and also did full justice to *"Daybreak"* by Harl MacDonald, heard here for the first time last night.

PHILADELPHIA PUBLIC LEDGER—*Samuel Laciar*
The soloist was in excellent voice and sang extremely well. Recalled by enthusiastic applause, she responded with two encores.

PHILADELPHIA NEWS—*Philip Klein*
Concert goers had the pleasant sensation of listening to a songstress who was as lovely as the notes she sang. Her voice, a clear, unstilted soprano, is bell-like and lovely in its quality. Nothing seems too difficult for her and her stage presence makes her a leading contender for the laurels which are now in the very pretty arms of Lily Pons.

MILWAUKEE JOURNAL
Miss Monroe proved to be a surprise and a delight. Her appearance won the appreciative onlookers from the start. The soprano owns a mellow, pleasant voice, well controlled and without strain. The audience simply could not have enough of the pretty visitor.

OPERA • CONCERT • RADIO

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MUSICAL COURIER

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Toscanini and NBC Orchestra Plan Tour of 3 South American Countries; Stokowski to Take Youth Ensemble There

Projected Visit in May by Broadcasting Symphonic Unit—Forces Already Underwritten by Argentina and Uruguay, With Reply from Brazil Awaited

Two symphony orchestras from North America will tour South America in the coming months, which coincide with winter and the full social and artistic season south of the Equator.

In addition to Leopold Stokowski's unique venture with a specially selected National Youth Orchestra, with candidates from all parts of the country selected by audition, the NBC Symphony Orchestra under Arturo Toscanini will make a South American tour, if negotiations are successfully completed. Provided all goes well in these preliminaries, the latter group may sail on May 15.

LEOPOLD STOKOWSKI

NBC Photo

ARTURO TOSCANINI

When Floro M. Ugarte, General Director of the Teatro Colon of Buenos Aires, the foremost musical center in South America, came here almost two months ago, it was understood to be solely for the engagement of several leading singers for the winter opera season, extending from May until September. The singers have been engaged, but Señor Ugarte is still here, awaiting the conclusion of the negotiations, which at this writing hinges on the reply from Brazil.

The plan for the NBC Orchestra embraces visits to but three South American countries, and their Eastern cities.

(*Continued on page 4*)

Mozart's Marriage Of Figaro Revived At Metropolitan

By LEONARD LIEBLING

After an unaccountable absence of a little over twenty years, Mozart's The Marriage of Figaro was restored to the Metropolitan Opera stage on Feb. 20, under the auspices of the Metropolitan Opera Guild, the net proceeds of the performance going to the Opera's current campaign fund. There was a crowded house, and a considerable sum resulted at the box-office.

Special scenery by Jonel Jorgulesco and staging by Herbert Graf accompanied the revival and gave period atmosphere. The sets were boxed-in so as to provide intimacy, and looped curtains served as a background for the unceilinged pictures. Perhaps the framing was not altogether as good as one has seen in some European opera houses, but it served amply to suggest the surroundings imagined by Mozart and his librettist, the noted da Ponte. Graf's direction of the singers had intelligence and spirit, and the comical story of the opera registered splendidly, with many a laugh from the audience.

(*Continued on page 5*)

Plan Music Survey of All Americas

U. S. State Department Backs Project of Musicologists—Hull Sponsors Committee to Undertake Activity

EVANSTON, ILL.—At the request of Secretary of State Cordell Hull, Dr. William Berrien, assistant professor of Romance Languages at Northwestern University, will head a committee which will undertake for the first time on an international scale a survey and collection of the music of the Western Hemisphere. Dr. Berrien has been granted a leave of absence by the University to direct the survey.

The committee, which has been instituted by the Division of Cultural Relations of the Department of State to create good will among the nations of the Americas, will collect music and related biographical material that will be brought together in a central library in New York City.

Serving with Dr. Berrien on the committee will be a group of fifteen prominent musicians and musicologists, among

(*Continued on page 4*)

AT LUNCHEON OF NEW YORK PHILHARMONIC-SYMPHONY LEAGUE held at the Hotel Biltmore, New York. Left to right, Mayor F. H. LaGuardia, Mrs. John T. Pratt, John Barbirolli and Mrs. Vincent Astor.

Art Center Is Proposed for N. Y.

Philharmonic League Hears Mayor Urge Project for Manhattan

An art center in which opera companies and orchestras in New York would combine their activities remains the "one big item" on his list of improvements yet to be accomplished, Mayor F. H. La Guardia told members of the Philharmonic-Symphony League at their luncheon at the Hotel Biltmore, New York, on Feb. 6.

The Mayor was the principal speaker. In addition to suggesting this new center, he also urged members of the League to consider the "baseball plan" of so-called "minor leagues" in cities where musicians could be trained and get experience which would warrant their being promoted ultimately to the Philharmonic.

Mrs. John T. Pratt, chairman of the league presided. John Barbirolli, conductor of the orchestra, made a brief address in which he called the Mayor his "colleague" and publicly accepted the latter's invitation to conduct a WPA orchestra before the end of the season.

Povla Frijsh, soprano, sang Songs of Fauré, Marx, Castelnuovo-Tedesco, Sinding, Tchaikovsky, Nick and Naginski.

Chicago Opera, with New Board, Plans Auditions

By RENÉ DEVRIES

CHICAGO.—Confirming our advance announcement that opera in Chicago would continue for at least three more years, Henry Weber, artistic director, and James C. Thompson, newly appointed business manager, have been in New York to make contracts with managers and singers for next season at the Civic Opera House.

Upon their appointment Messrs. Weber and Thompson held conferences with James C. Petrillo, head of the Chicago Federation of Musicians; Frank C. Olsen, secretary-treasurer of Stage Employes and George F. Browne, national president of the same union, and with representatives of the American Guild of Musical Artists in view of obtaining their cooperation.

It is said that Mr. Weber will increase the chorus to 100 voices and toward that end he has communicated with leading voice teachers here. The new chorus is to be made up of young singers, to be trained by Leo Kopp and Kurt Adler, and will learn some twenty-six operas in English, French, Italian and German within eight months. A pretty heavy assignment!

(*Continued on page 52*)

365 Verdi Letters Given to Duce

FLORENCE.—Alberto Piroli, Consul General, recently presented Mussolini with a collection of 365 unpublished autographed letters by Verdi. These letters were written by the composer during the years 1859 to 1890 to his friend Giuseppe Piroli who, born at Busseto, became vice-president of the Chamber of Deputies, senator of the Realm, and president of the Sezione. The Duce on accepting the collection, decided to give the letters to the Royal Italian Academy. D. N. L.

Photo by Larry Gordon

MARJORIE LAWRENCE,

of the Metropolitan Opera, being signed as the leading Wagnerian soprano of the Teatro Colon, of Buenos Aires, for the coming season by Floro M. Ugarte, general manager. J. J. Vincent, Miss Lawrence's manager, looks on. This will mark Miss Lawrence's second season with the noted South American opera house.

NBC Orchestra Plans South American Tour

(*Continued from page* 3)

Buenos Aires, Argentina, Montevideo in Uruguay, and Rio de Janeiro and São Paulo in Brazil. Twenty concerts are expected to be given, with Buenos Aires taking eight or ten, Montevideo four, and Brazil six. It is also possible that there may be stops in Havana and Mexico for one concert in each place.

The big obstacle to be overcome, it is reported, is the transportation cost, which is calculated at $200,000. The sum estimated to be made from these concerts is only $100,000, perhaps just sufficient to pay the salaries of the conductor and musicians. With financial underwriting not expected from the United States, it depends on the governments and private individuals of the countries to be visited to accept the burden.

Argentina and Uruguay Pledge Aid

Both Argentina and Uruguay have already pledged their guarantees and if the favorable reply from the Brazilian government, expected last week, is received, the orchestra is scheduled to leave on May 15.

It is said that Maestro Toscanini's season concludes on May 6, and with European festivals a problematical matter because of the war, the eminent conductor will be free until October. It is understood that he is eager to make the journey and it is reported that, in order to aid in cementing Pan-American relations, he has lowered his customary fee to make it possible. Having begun his conducting career fifty-five years ago at the no longer existing Teatro Lirico in Rio de Janeiro, he probably has a sentimental desire to revisit the country.

The South American countries, on the other hand are also reported as being stirred at the prospect of having a visit from a great American orchestra with an internationally famous conductor at the helm. As a tour of unquestionable value in the cementing of greater friendship between the countries of the Americas, the Pan-American Union is also said to be interested in advancing the project.

New Friends of Music to Add Modern Scores Next Year

Modern music will share the programs for the first time in next season's series by the New Friends of Music, New York, according to an announcement by Ira A. Hirschmann, founder. The programs will be given at Town Hall on late Sunday afternoons for the fifth winter, and will include in addition to Beethoven's ten violin and five cello sonatas, Schubert's trios, quartets, quintets, octet and Lieder cycles, scores by contemporary figures. Among the modern works to be performed in this series, opening Nov. 3, are a composition for two pianos and percussion, to be played for the first time by Bela Bartok, the composer and Mme. Bartok; a viola sonata by Paul Hindemith, to be performed by the composer, and music by Schönberg, Stravinsky, Milhaud, Berg, Sessions, Brunswick and Ives.

Metropolitan to Revive Pélleas on March 7

The Metropolitan Opera revival of Pélléas et Mélisande, Musical Courier learns, will take place on March 7. Georges Cathelat, tenor of the Paris Opéra and Opéra-Comique, who sang the role of Pélléas with the San Francisco Opera last year, has been engaged for the part.

Helen Jepson will be the Mélisande, with Alexander Kipnis as Arkel, John Brownlee as Golaud, Doris Doe in the role of Généviève, Natalie Bodanya as Yniold and Nicola Moscona as the Doctor. Erich Leinsdorf will conduct.

Robin Hood Dell Series of 40 Concerts Arranged

PHILADELPHIA. — The Robin Hood Dell concerts by players of the Philadelphia Orchestra will open June 18 and include 40 concerts, on Monday to Friday of each week, except July 3 to 5. The orchestra will consist of 90 players, according to arrangements recently made by Samuel R. Rosenbaum, president of the series. Eugene Ormandy will be the honorary musical director, and guest conductors will appear.

Begin Survey of Pan-American Music

(*Continued from page* 3)

them Howard Hanson, composer and head of the Eastman School of Music; Harold Spivacke, head of the music division of the Library of Congress; Carleton Sprague Smith, president of the American Society of Musicologists; Charles Seeger, composer and authority on folklore; Davidson Taylor, musical director of the Columbia Broadcasting System; and Philip Barbour, of the international division of the National Broadcasting Company.

The survey, expected to be the most comprehensive ever undertaken, will include folk, jazz, symphonic and operatic music. Recording companies have agreed to issue recordings of musical types collected. The amount of work involved is indicated by the fact that in one South American country, Argentina, there are twenty known types of songs alone, and Brazil has about sixty different dance rhythms.

In addition to popularizing Latin American music here and our music in South America, the collection of material is expected to give a new impetus to musicological research, as it will readily make available hitherto inaccessible music.

Karol Rathaus Appointed to Queens College Faculty

Karol Rathaus, noted composer and musicologist, formerly of Vienna, has been appointed to the music faculty of Queens College, New York. He will take up his duties in September. Dr. Rathaus was formerly a member of the Berlin Hochschule faculty for ten years. Many of his works have been played by American orchestras and chamber music groups.

Miss Cordon Arrives

To Mr. and Mrs. Norman Cordon there was born on Feb. 23, at Charlotte, N. C. (Mrs. Cordon's native city) a daughter, who has been named Susan. Mrs. Cordon and the new arrival will soon return to New York to join husband and father Norman, basso at the Metropolitan Opera.

Washington, D. C., Orchestral Controversy Unsolved

WASHINGTON, D. C. — Things are at a standstill between the members of the National Symphony Orchestra, who recently demanded a substantial pay increase, and the officials of the orchestra association. The annual campaign to raise funds, customarily under way at this time, has been called off by L. Corrin Strong, president of the orchestra association. The orchestra members, now receiving a base pay of $50 for a 23-week season, want an increase in base pay of $10 and a season of 27 weeks. This would throw the campaign goal up to a figure which, according to Mr. Strong, the Washington public would not meet.

The Watergate summer concerts are also in doubt, since plans for these are always made following the annual spring campaign to raise funds for the coming season's winter concerts. G. K.

N. Y. Philharmonic Honored by Lotos Club

The Lotos Club, of New York, gave a dinner on Feb. 17 to John Barbirolli and a group of his players from the Philharmonic Orchestra. The date marked also the birthday of Arthur Judson, manager of the organization, and "Happy Birthday" was sung by the members and guests. An informal concert ended the celebration, with music furnished by some of the Philharmonic ensemble, Ethel Bartlett and Rae Robertson, duo-pianists, and Enya Gonzalez, soprano. Speakers were Grafton Wiggins, Hendrik Willem van Loon, Oscar Levant and Leonard Liebling.

Rockefeller Fund Gives $20,000 for Film Music Study

A grant of $20,000 to the New School of Social Research, New York, has been made by the Rockefeller Foundation to conduct a two years' study "to determine the uses of music in motion pictures." This is the first such research to be undertaken in this country and will be done by Hanns Eisler, composer, in cooperation with the Radio Corporation of America and members of the New York Philharmonic-Symphony Orchestra.

LILY PONS AND GIUSEPPE DE LUCA STAGE A REUNION

in Miss Pons' dressing room at the Metropolitan Opera, shortly after the baritone arrived here after five years' absence from the opera house. At right is Miss Pons' husband, André Kostelanetz. Miss Pons and Mr. DeLuca will sing in the benefit performance of Rigoletto, for the Free Milk Fund for Babies on March 12, at the Metropolitan.

Merry Marriage of Figaro Returns to Metropolitan

Photo by Wide World Studio

FINAL TABLEAU FROM THE MARRIAGE OF FIGARO

in the Metropolitan Opera revival, with settings by Jonel Jorgulesco and stage direction by Dr. Herbert Graf. The principals include Elisabeth Rethberg, John Brownlee, Bidu Sayao, Ezio Pinza, Virgilio Lazzari, Risé Stevens, Marita Farell, Louis D'Angelo, Irra Petina, Alessio De Paolis, Maxine Stellman, Lucielle Browning and Giordano Paltrinieri. Ettore Panizza conducted.

(*Continued from page* 3)

Ettore Panizza, despite some dragging tempi here and there, caught the general character of the lovely music, and the score revealed a satisfactory measure of its instrumental sparkle and humor.

An Outstanding Cast

Elisabeth Rethberg (Countess) and Ezio Pinza (Figaro) showed the best understanding of the required vocal style, and their singing gave continuous delight. Their acting too, reflected operatic comedy as fashioned in Mozart's day. However, the rest of the cast also furnished stimulative aid, with Bidu Sayao (Susanna) looking daintily pretty, behaving pertly, and singing fluently and sweetly. John Brownlee (Count Almaviva) had the dignity of demeanor and the fullness of tone necessary for his dominating role. Risé Stevens (Cherubino) was the tallest and most robustly built page the Metropolitan has presented in this opera, but nevertheless her action was agile, her sense of fun pronounced (if not always sufficiently boyish) and she interpreted the music with smoothness and charm.

Irra Petina (Marcelline), a rare comedienne, made the grotesqueries of her role highly amusing, aided by Alessio De Paolis (Basilio) and his polished comedy. Others who helped the plot animatedly and picturesquely were Louis D'Angelo (Antonio), Giordano Paltrinieri (Don Curzio), Virgilio Lazzari (Bartolo), Marita Farell (Barbarina), and Lucielle Browning and Maxine Stellman (Peasant girls).

All in all, the performance scored strongly, as the plaudits and recalls proved convincingly. Now that Mozart's merry and melodious opera is back on the Metropolitan stage, it is to be hoped that it may not disappear again for any long period.

Novotna as Cherubino

In the second performance of the opera, on Feb. 26, Jarmila Novotna assumed the role of Cherubino for the first time in this country—this also being her initial appearance in a Mozart work here. Mme. Novotna presented a believably boyish, rather gauche figure, well within the picture, and sang with intelligence and taste. She added much to the authenticity of such charming scenes as that in which the amorous page is decked out in feminine dress by Susanna. The soprano had the vocal virtuosity and suppleness of tone for her arias, though in Non so piú cosa son, in the first scene, her voice had not yet fully warmed.

The second hearing found the house packed, with standees thick around the parquet rail. Applause was hearty throughout the evening for a production among the most lavish in recent Metropolitan seasons. There was amused appreciation of the gay costumes (designed by Ladislas Czettel and based, it is said, on the colorful Spanish rococo period), clever characterizations and makeup of the principal characters, the many amusing and even uproarious comedy touches inserted by the stage director, reportedly following an old annotated libretto of the original Beaumarchais comedy, in the Library of Congress. There was particular enthusiasm for the wedding scene closing Act III, in which the brocaded curtains enclosing the throne room are raised, revealing a staircase against the blue night sky. Down this the guests clad in uniquely colorful costumes enter to the light of torches. This brilliantly effective episode, including a fandango danced by the ballet, was long applauded, and the artists feted in their calls before the tapestry curtain which adds legendary quality to the production.

De Luca Returns

After an absence of almost five years, Giuseppe De Luca, Italian baritone, returned to the company on Feb. 7 when Traviata had another hearing. De Luca's Germont père has always been a sympathetic, dignified and artistic delineation and he demonstrated that he has lost none of his finesse during his absence. Vocally, he revealed complete command of technic and sensitivity of projection, although some of the rich color of former years has passed on. Jarmila Novotna, the Violetta, proved one of the finest singing actresses to tread the Metropolitan's stage, her singing and acting being truly notable. Charles Kullman's Alfredo was not always free but rather deliberate. Mmes. Votipka and Browning and Messrs. Cehanovsky, D'Angelo, Engelman and De Paolis completed the cast under the inspiring baton of Panizza.

Marjorie Lawrence as Sieglinde

Continuing the special Wagner cycle matinees, Die Walküre held the boards on Feb. 8 and resulted in triumph for that opera, its cast and conductor Erich Leinsdorf.

Despite the alleged dissensions between him and some of the Germanbranch singers, complete cooperation was in fine evidence so far as concerned the ensemble, and the entire performance reached an exceptionally high level. Flagstad gave her irresistible version of Brünnhilde, and Melchior, in great voice, made the most of the role of Siegmund. Friedrich Schorr's Wotan registered potently again, except in certain passages that taxed his upper tones too severely. Thorborg, as Fricka, furnished penetrative understanding and beautiful vocal quality. List was the Hunding, with a representation entirely strong and convincing.

Marjorie Lawrence essayed her first Sieglinde at the Metropolitan and did it with flaming success. Affiliated with attractive appearance were tender and touching singing and most appealing acting. The young Australian soprano now has achieved the distinction of being as notable a Sieglinde as she is a Brünnhilde.

High enthusiasm reigned in the audience as proved by the oft-repeated processions of curtain calls demanded from the artists.

Leonard Warren Sings Barnaba

The Feb. 8 presentation of La Gioconda found a new Barnaba in the person of Leonard Warren, young native baritone who showed understanding of his assignment histrionically and sang it with sonority and spirit. Zinka Milanov was again the exponent of the title role with Frederick Jagel winning applause for his Heaven and Sea aria as Enzo. Bruna Castagna was the Laura and Anna Kas-

(*Continued on page* 10)

How Bjoerling's "Career" Began With Tour in Family Quartet

Metropolitan Opera Tenor Proud of Early Recording Sent Him by Admirer—Plans Holiday in Sweden

When Jussi Bjoerling came to these shores on Thanksgiving Day in 1937, few people knew that the young singer was merely renewing an acquaintance made twenty years before. At that time, Swedish churches and music halls throughout the country heard an entertaining novelty called the Bjoerling Quartet, which consisted of Papa Bjoerling and his three sons, Jussi, Goesta and Olle. The three brothers are singing yet, and Jussi, which means "John" in Finnish, went on to forge for himself the notable operatic career begun in 1929 with a debut appearance at the Royal Opera in Stockholm.

In a recent interview at his hotel apartment, Mr. Bjoerling put a record on a portable phonograph and with a very mysterious air said, "Now listen to this." The sounds that came forth were truly mystifying; three piping voices in a charming Swedish folk song. Mrs. Bjoerling smiled, Mrs. Enwall smiled and Mr. Enwall, the Swedish impresario who is Mr. Bjoerling's manager, looked as pleased as could be. Then the song came to an end with a laughing boyish exclamation. "That's Jussi," said Mr. Enwall and everybody laughed.

The record, made twenty years ago by Jussi and his brothers and labelled at the cost price of eighty-five cents, was sent to the singer by an admirer. This is the first time they had learned of its existence. Mrs. Bjoerling is taking it back to Sweden as a precious gift to their two little sons, one three years old and the other a mere five months, whom she insisted she will hardly be able to recognize on their return.

JUSSI BJOERLING

Sang 400 Performances in Stockholm

Since that memorable debut, Mr. Bjoerling has sung every season for the past ten years at the Stockholm Opera, covering over four hundred performances in thirty-six roles. All these roles are sung in Swedish, the vernacular being the standard rule in the native opera houses. Besides appearing in every Scandinavian city, he has been heard at the principal music centers of the world; London, Paris, New York, Vienna, Budapest, Prague, Brussels, Holland and many other important musical places. Some of the famous conductors under whose direction Mr. Bjoerling has sung include Toscanini, Walter, Mengelberg, de Sabata, Weingartner, Busch, Malko and Talich.

After his Town Hall recital in New York on Feb. 2, which marked his twenty-ninth birthday, Mr. Bjoerling immediately left for a concert in Vancouver. Following appearances on Feb. 9 and 10 with the San Francisco Philharmonic, Cuba was next on the itinerary, and after Cuba—home.

Summering in Sweden

Home means Stockholm, where the Bjoerlings live no more than a ten-minute ride from the beautiful Baroque Opera House, the geographical and social center of the city, in an apartment in one of the new modern cooperative houses, with their two children. Like many other residents of this Venice-of-the-North, they have a motor boat which takes them each week-end in the summer to their island home in Skargarden. Here they hope, with world events allowing, to take in a little sailing, fishing, tennis and be able to relax as much as possible before the Royal Opera season starts in the first week of August. As the outstanding star in Sweden, it invariably falls to Bjoerling to sing in the opening performance, which is always a gala event attended by the Royal Family and diplomatic corps.

The rest of Mr. Bjoerling's vacation period will be taken up with the arduous task of preparing parts he already knows in Swedish, in their respective languages, to comply with the increasing requests of managers from all over the world.

A task, however, which is no less arduous, but which has continuously grown in interest and fascination since the singer first departed from an exclusively operatic career two seasons ago, is the perfection and broadening of his concert repertoire. Having met with warm and favorable reception at his recitals in America, London and Vienna, Mr. Bjoerling is rapidly learning and absorbing new songs and Lieder, accompanying himself at the piano for hours. F. F. R.

Concert Life in Neutral Lands Thriving, Says Swedish Manager

Helmer Enwall, the Swedish concert manager, who has just left America for his native land, spoke of the musical conditions created by the war and the future of music in the neutral countries of Scandinavia, during his short stay in New York. Mr. Enwall's Konsertbolaget is the foremost management firm in Sweden, with branches in the various provinces and all over Scandinavia. Mr. Enwall's organization also works in cooperation with the different managements in Europe and America.

In Mr. Enwall's opinion, the Scandinavian countries, Holland, Belgium, Switzerland, and more recently Paris and London, which are gradually reviving from the first scares of the war, are the only places possible for concertizing in Europe. Russia, he said, "is a closed door, and will probably remain so for a long time. The same can be said of Germany and the Balkans." Asked whether he didn't think Spain, now in a better position to consider musical matters, and outside the lines of the war, a likely outlet for artist's activities, Mr. Enwall looked very sceptical.

Passport Difficulties

"The special problem for concert artists today," he continued, "is not so much the dangers of ocean crossings or the fear of floating mines as the question of passports. Traveling as they do, on French, German, Russian, Italian and Nansen passports, the real danger lies in being taken off ship by the belligerent countries and held as prisoners of war for the duration of hostilities. This is the reason why concert life almost all over the world was disrupted at the beginning of the season, the artists naturally preferring to remain wherever they were at the outbreak of the war.

"Somehow," he further added, "this has not prevented more artists than was to be expected, from fulfilling their engagements, and at present concert life in Europe is picking up rapidly."

The situation in the Scandinavian countries according to Mr. Enwall is no different today than it was before the war. There are no restrictions for artists whatsoever, no matter of what nationality. In Sweden and Norway, one can take out all the money one earns. In Denmark, a private person is permitted to take out only 100 Danish Crowns (about 20 dollars), but an artist who has permission to give a concert receives the privilege of all his money.

Living expenses in Sweden are in addition very low. An artist can have accommodations in a first class pension, serving the very best food for only eight crowns a day, about $1.75 in American money. Mr. Enwall thinks too that train traveling there is almost the most comfortable in the world. "It's true," he said, "that you can't get a shave, but then it's not necessary because the journeys are so short. However, the food is very good."

Short Tours Advantageous

Speaking of short journeys, Mr. Enwall thought that the Scandinavian countries are particularly advantageous to the artist because of their small size. When one comes there, with even the finest reputation and the acclaim of foreign critics, the people are not impressed and won't believe it until their own critics say so. But if approved, the artist can give other concerts to sold out houses at once, and as many as seven in one season. Ten concerts, one after the other, is the usual thing for Marian Anderson, who was first brought to the Scandinavian countries by Mr. Enwall in 1929 from Berlin. However if the approval of the critics is so much as divided in half, an artist has to return home and try again another time. American artists who have found great favor and are piaying there at present, are Guila Bustabo and Shura Cherkassky.

The Opera in Stockholm which is subsidized by the Government, and for which the King contributes 60,000 crowns a year for his private box, has a maximum of five performances a week. During the two other days it is closed for rehearsals. "In this manner," said Mr. Enwall, "singers can really sing, and opera presentations of the highest order become possible." The house seats 1,200, but the orchestra seats are only five crowns ($1.25) and standing room is an unknown quantity to the Swedish people. Students from the Royal Music Academy receive free tickets. The Concert House which is a very beautiful modern building, seats 1,900, and the Symphony concerts and recitals are given there.

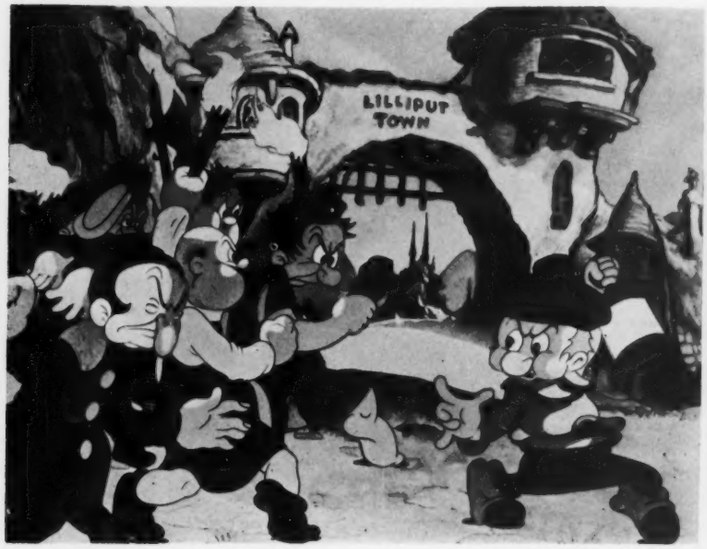
American Artists Admired in Sweden

"American artists are greatly admired in Sweden, and I hope to bring as many as possible for a tour of the Scandinavian countries. Only they must remember that because of the exchange, they will not make a great deal of money," said Mr. Enwall. "Right now Francescatti, Cortot, and Segovia are appearing there, and Erich Kleiber and Bruno Walter are coming in the Spring. I can only hope that these countries will remain neutral since today we need more than ever the few remaining cultural refuges." F. F. R.

OUTSIDE THE METROPOLITAN OPERA HOUSE

Jussi Bjoerling is seen (right) with his representative Helmer Enwall, musical manager of Stockholm. The signs announce the tenor's recent performances in Faust and Rigoletto.

"Rhythm Sheet" Aids in Hollywood Film Composition



© Paramount Pictures

GABBY LEADS POSSE OF LILLIPUTIANS TO THE SLEEPING GULLIVER, a scene from Gulliver's Travels in the Paramount Pictures production. Scenes such as this required musical accompaniment of unusual nature.

Paramount Photo by Hal A. McAlpin

COLLABORATING ON PRODUCTION OF NEW FILM SCORE. Left to right, Victor Young, composer; Dave Fleischer, director, and co-producer of Gulliver's Travels; Louis Lipstone, head of Paramount Music Department; and Lou Fischer, Fleischer's studio music director.

Some of the Mysteries of Studio Musical Routine Explained —The Exacting Details of "Timing" and How They Are Managed

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau,
Hollywood, Calif.

History tells us of the rapidity with which Rossini and other composers wrote operas commissioned shortly before their opening date. The studio composer of today who writes an original score for a picture is confronted with a comparable problem of limited time, still further complicated by the necessity of synchronizing musical and visual effects with the greatest exactitude, as related in the Musical Courier of Jan. 1.

A new method of synchronizing the score with the picture is the "rhythm sheet" invented by Lou Fleischer. Its first application to a feature length picture was in Paramount's animated fantasy, Gulliver's Travels, where its use enabled composer-conductor Victor Young to score and record the entire picture in three weeks.

60 Clicks Per Minute

In the former "click track" used in connection with the cue sheet illustrated in the Courier article of Jan. 1, holes are punched in every sixteenth "frame" in the film, as in normal running time 16 frames or pictures are exposed every second. This gives a click in the conductor's earphone each second. But sound effects generally required still further nicety of timing, and often demand complicated compensations in recording. The composer, too, is liable to error.

To prepare the rhythm sheets, the composer first decides upon his themes, together with the time and rhythm of the music in each scene or sequence. The tempo established, the score paper is then laid out in measures on two staves, with the number of seconds indicated to correspond with the footage of the film at normal speed.

On the lower staff are any special effects affecting rhythm, such as sounds, movements, entrances or exits. Since the standard of measurement is the film itself, it is obvious that every effect can be indicated with the greatest of accuracy. It can be placed exactly upon the proper beat within the measure, and even its duration shown by signifying it with a note of proper value.

How Rhythm Sheets Are Used

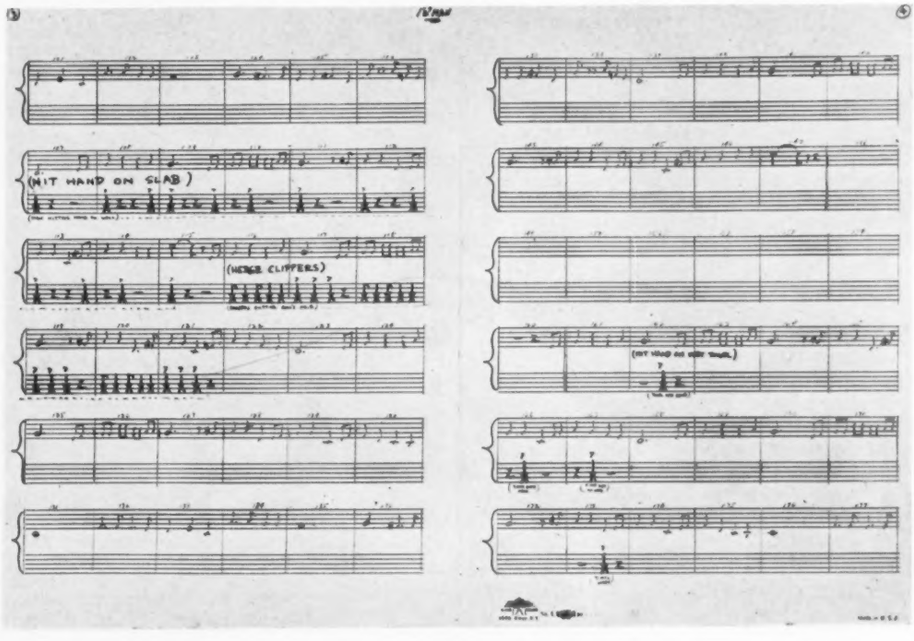
A movement can be from its start to its completion. The fall of footsteps, or any sequence of sounds, regular or otherwise, can be measured without possibility of error. Every detail of action can be set forth, if desired.

On the upper staff, the composer indicates the melodic line, or any other important solo voices. These he can make as flexible as he chooses, as the only restriction is purely notational. So accurate is the method that the composer actually could write the entire score without seeing the picture at all, though of course in practice he would prefer to do so.

While Fleischer's rhythm sheets were evolved for cartoon use, their application is not restricted. They can, and doubtless eventually will, be used in films of all types. According to Victor Young, the method is the most important advance in musical scoring to be made in several years.

Young, who has scored numerous motion pictures in the last few years, was formerly a concert violinist, a pupil in Warsaw of Barcewitz in violin and Ludomir Rózycki in composition, and is now completing a poem for violin and orchestra commissioned by Heifetz. He never makes preliminary piano sketches, but scores directly for full orchestra.

"Warfare" Over Music

An interesting musical factor in Gulliver's Travels is that the Lilliputian factions go to war over their songs, one called "Forever," the other entitled "Faithful." Peace is restored by combining the two songs to make "Forever Faithful." It was produced at the Fleischer Studios in Miami by Dave Fleischer, and brought to Hollywood for musical adaptation.

RHYTHM SHEET FROM THE PARAMOUNT PRODUCTION OF GULLIVER'S TRAVELS. Sound effects are indicated on the lower staff, notations of musical themes are made by composer Victor Young on the upper staff; timing is marked in figures above.

Rediscovering the "Unknown" Symphonies of Haydn

*[The following article was written for Musical Courier by Dr. Hans Kindler, conductor of the National Symphony Orchestra, Washington, D. C., in connection with the "new" Haydn Symphony No. 46 in B Major which he discovered last summer and to which the National Symphony recently gave the first American performance. During a short European vacation last June, Dr. Kindler came upon some parts of the Haydn B major symphony in the British Museum in London. He recognized it to be a remarkable example of Haydn's middle period, and made inquiries as to where the complete score could be found. Through his friend, the scholar and publisher Max Hinrichsen, he discovered that the original manuscript was in the fabulous Esterhazy collection in Budapest, and Hinrichsen's firm promptly obtained permission to publish it. The first proofs reached Dr. Kindler as he was taking the boat train for Southampton..—*EDITOR'S NOTE.]

By DR. HANS KINDLER,
Conductor, National Symphony Orchestra

Recent discoveries anent Haydn's works have once again focused the attention of amateur music lovers and professionals alike on this amazingly productive and often underestimated genius. When I say "underestimated," I do not exaggerate. For ever since the composers of the romantic school and their followers tore passions to tatters, and for a hundred years since, they, as well as the public at large, have considered Haydn as a composer of minor talent, one to be patronizingly dismissed as a rather tiresome old fellow. Did not Berlioz disdainfully write about him: "And at the end of the day the old gentleman takes off his dressing gown and his periwig, puts on his nightgown, snuffs out the candle, and goes to bed."

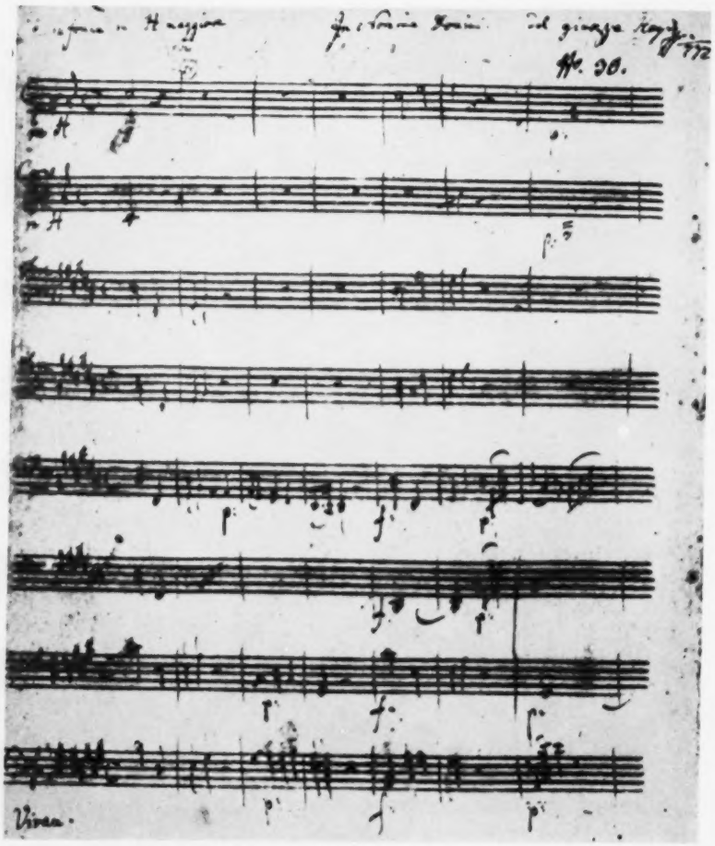
Very justly the late Lawrence Gilman in one of his essays speaks to the effect that (I quote from memory): "Berlioz should be ashamed of himself" and warns him "to look out, lest he be overtaken by this same old 'Papa Haydn.'"

Gilman was right, for the mode is a fickle jade and these patronizers risk being themselves scorned all the more quickly because of their very patronizing attitude. The assurance with which statements such as the above are uttered tends to make the more thoughtful readers ask themselves: But is this really so? And the result is that subsequent and closer examination, with its eventual re-establishment of true aesthetic values comes along with not only just retribution, but very often with outpourings of wrath of, in turn, too harsh a character upon the heads of the imprudent detractors.

Underestimated by Romantics

Even at best the judgment of the romanticists regarding Haydn is one colored by their own inherent desire for individual and highly emotional expression. Regardless of the debatable question as to whether it is better, greater, or what will you to be supremely "human" in one's musical message—as for instance Beethoven was—or "divine"—as in the case of, for instance, Mozart—surely there are, for an objective judge, many other important aspects to be considered when weighing the final results of the many-sided art of composing.

And it seems folly, now that we can look with the necessary perspective on the output of one as great as Haydn, to belittle him for lacking in part the supreme and deeper human and spiritual tendencies of a later Beethoven. As well condemn Raphael or Botticelli for being different from Rembrandt, or Thackeray and Dickens for not measuring up to Shakespeare.

No one, it is true, has a criterion for values of beauty within himself—and therefore standards of beauty can of necessity be measured only by comparison. But the comparison should then be, first of all, as objective as human intelligence can make it, and secondly should be as all-embracing as the different elements of which the art of composing consists. And when we consider Haydn in that sense, not many will deny that in several respects he ranks with the greatest, and that in a few, such as, for instance, in the purity of his quartet "satz" (to use a non-translatable German term) he is superior to all.

FIRST PAGE OF "REDISCOVERED" HAYDN WORK,
his symphony in B major, No. 46. The original MS. is in the Esterhazy Collection in Budapest; the copy reproduced here is in the Library of Congress, Washington. The signature of the composer and the date can be discerned on the score.

DR. HANS KINDLER

Haydn as a Precursor of Beethoven

From a musico-historical standpoint, in his mastery of form as well as in his development of the symphony and the quartet (both as to actual musical content and the enrichment of the mould in which he poured his inspiration) Haydn made strides which in turn enabled Beethoven to continue in the same paths for a considerable period of the latter's creative activity. Nor can it be denied that in his strong and masterful originality Haydn broke gently but firmly away from what threatened to become the stereotyped and superficializing tendencies and the exterior prettiness of his time, tendencies which, had they been allowed to go unchecked, would have led music into an infinitely too easy-going externalism and eventual sterility.

Again it cannot be denied that in the development of the greatest music he was the real link between the formidable Johann Sebastian (who, as we know, was not acknowledged in his true greatness by his contemporaries) and the period of Mozart and Beethoven and their successors—the very romanticists who were so ready to decry him.

And if all this should not be enough, the fact remains that from a purely numerical point of view the composer's output was astonishing. Of both quartets and symphonies alone (the two forms universally acknowledged as demanding the composer's "all"), he wrote well over a hundred each. And although the earlier works were in no sense comparable to the Master's later compositions, once Haydn's genius had found itself, one superb and original work after another flowed from his seemingly inexhaustible musical imagination.

Rediscovering New Scores

And the flow seems to continue even now! The recently re-discovered works in the possession of the descendants of Haydn's patron, known as the Esterhazy Collection, have shown themselves to belong in part at least to the period of Haydn's maturity. Among these works, the Symphony No. 46 in B major is one of the most important items. It was written in 1772, right after the famous "Farewell" Symphony. Haydn was forty years of age. He had been in the service of Prince Nicolaus von Esterhazy for over ten years, and was to remain in this position for eighteen years more. The work can therefore be considered as belonging to the period of the beginning of Haydn's full maturity.

In his later works in the symphonic

form (especially in the so-called "London" symphonies) the texture as well as the form are of a more extended character. But nowhere does the composer show greater skill in "doing much with little" than in this particular work. It can rightly be regarded as the high point of his first period. The instrumentation is still that of the other works in the same category: strings, oboes, fagot, and horns—no clarinets, flutes, trumpets, or tympani are employed. But where in the earlier works this limitation can be regarded as a paucity in the color-scheme, here the mastery in the use of the same material reminds one of Goethe's dictum: *"In der Besehrankung zeigt sich der Meister."* (In the use of restraint, true mastery shows.)

Analysis of New "Find"

The simplicity, the clarity of this music makes a detailed analysis of the work rather superfluous. But it should not blind us to the emotional message of its content, to the passionate intensity of the second half of the subsidiary theme (in minor) of the first movement, for instance. Nor to the nearly Beethovenesque terseness of these themes. The development section of this first movement, with its mysterious pianissimo leads to a sudden return of the main theme. The slow movement, in B minor, is in 6/8 Siciliano form, and quite definitely romantic in character, with a delightfully unexpected ending. The Minuet is one of the more peasant-like of Haydn's compositions in this form, while the trio is lyrical in quality. The Finale is a little masterpiece of gaiety, and I would like to draw attention to the charming return of the Minuet in the joyous last movement, shortly before the final Coda. When exactly the same device is adopted by Beethoven in the Finale of his most famous symphony (the Fifth), we can rightly wonder whose genius of formal invention is more original, especially when we consider that the Haydn symphony was written in 1772, fully thirty years prior to Beethoven's Fifth.

For our restless and impatient twentieth century ears and mentalities, Haydn sometimes becomes, especially in the "variation-style" of his slow and final movements, a bit verbose. Here everything is as concise as to satisfy the most confirmed *"neue Sachlichkeit"* exponents of recent and not so blessed memory. In short, and in the full sense of the word, we are in the presence of an important and original masterwork.

The score of the work, as I said before, was considered "lost" until rediscovered in the Esterhazy Collection. A photostatic copy has now found its way to the Library of Congress, and with the kind permission of its chief, Dr. Harold Spivacke, the initial page, showing Haydn's signature, as well as the date 1772, is herewith reproduced. The first performance in America was given by the National Symphony Orchestra in Washington at the opening concert of its ninth season.

Rare Haydn Quartet, "Seven Last Words" Given N. Y. Premiere

To the Primrose Quartet (Oscar Shumsky, violin, Josef Gingold, violin, William Primrose, viola, and Harvey Shapiro, cello) must go the laurels for giving the first performance in the United States (to all available records) of the more than 150-year-old Haydn composition, The Seven Last Words of Christ, at Town Hall on Feb. 18. Lying unknown and unwanted in the Fleisher Collection of the Philadelphia Library, Mr. Primrose is to be thanked for his interest and research in giving this score a hearing, until now only known to students and musicologists, and making it accessible to a much wider public.

The Seven Last Words was first composed as an instrumental work at the behest of the Cathedral of Cadiz in 1785. Two years later Haydn transcribed it for string quartet, and in 1787, the year of the Creation, he set it as an oratorio, after having heard a version by a German Kapellmeister for four voices and orchestra, to which he was said to have exclaimed, "I think I could have done better." This arrangement with choruses and solos is divided into two parts by the introduction of a *largo* for wind instruments.

Dramatic Circumstances of Premiere

Haydn himself recorded the interesting circumstances in which he composed the Seven Words for the Cathedral, and his account is to be found in the Breitkopf and Härtel choral edition of 1801.

"About fifteen years ago I was requested by the Canon of Cadiz to compose instrumental music on the Seven Words of Jesus on the Cross. It was the custom of the Cathedral to produce an oratorio every year during Lent, the effect of the performance being not a little enhanced by the following circumstances. The walls, the windows and pillars of the Church were hung with black cloth, and only one large lamp hanging from the center of the roof, broke the solemn obscurity. At mid-day the doors were closed and the ceremony begun. After a short service the Bishop ascended the pulpit, pronounced one of the seven words (or sentences) and delivered a discourse thereon. This ended, he left the pulpit and knelt prostrate before the altar. The pause was filled by the music. The Bishop then in like manner pronounced the second word, then the third and so on, the orchestra falling in at the conclusion of each discourse. My composition was to be subject to these conditions, and it was no easy matter to compose *adagios* to last ten minutes each, and follow one after the other without fatiguing the listeners; indeed I found it quite impossible to confine myself within the appointed limits."

Collection of 7 "Sonatas"

The instrumental music for the Seven Words comprise seven sonatas and an introduction and finale for two violins, viola, violoncello, flutes, oboe, horns, ciarinets, timpani, bassoons and bass. In the quartet arrangement, however, the misgivings of Haydn are well founded. From his apologies, one can gather that he too was aware of its shortcomings, although it is believed that he himself thought highly of the work.

The Introduction, *maestoso ed adagio*, is a preparation to the first four movements, "Father forgive them for they know not what they do," *largo;* "This day thou shalt be with Me in Paradise," *grave e cantabile;* "Behold thy Mother . . . Behold thy son," *grave;* and "My God, My God, why hast Thou forsaken me," *largo.* These, entirely without intrinsic religious feeling or passion, are slow instrumental pieces of no great moment, and in descriptive style rather than in sonata form. While the fabric is very well knit and solid, and often rich and varied both in treatment and material, there is neither the invention or the imagination of many of the quartets. The "My God, My God," begins to hint at the first bit of religious fervor, but this proves to be an abortive promise.

The last three movements, "I thirst," *grave;* "It is finished," *lento;* and "Father, into Thy hands I commend My Spirit," *largo;* are of somewhat different character, being far more in sonata form and style than the preceding ones. The "I thirst," a long movement with the first passages of intense expression, is interpolated with *pizzicato* effects of absolute form, while at the same time giving voice to the most soulful and beautiful measures descriptive of the utter exhaustion of the complaint.

Some Effects Naïve

"It is finished" is appropriately the most moving section, and the last possesses excellent psychological effects, with its gentle and beautiful approach to the Finale, *presto e con tutta la forza.* This description of the Earthquake is perhaps, with the exception of the very early instrumental forms, the most naïve in the whole of religious music.

It remains to be said that the Primrose Quartet played the score with the greatest devotion and sincerity.

The Smetana Quartet in E minor (From my life), which concluded the program, received a rich and brilliant performance commensurate with the great beauties of the work. F. F. R.

SCENES ASSOCIATED WITH HAYDN.
Above, courtyard of the Haydn House in Eisenstadt; left, exterior of the dwelling; right, the church in the same city where the composer is buried.

Debuts at Metropolitan Opera

(Continued from page 5)

kas La Cieca. Other roles were presented by Virgilio Lazzari, Wilfred Engelman, Giordano Paltrinieri, Louis D'Angelo and Carlo Coscia under Panizza's baton.

Albanese as Butterfly

Puccini's tuneful and touching Madam Butterfly had a new Cio-Cio-San on Feb. 9 when Licia Albanese essayed the part. Not possessed of what might be termed a great voice (at least as shown on this evening) she nevertheless made it do service as an organ of fine flexibility, abundant color and carrier of moving emotion, sounded with constant musical intelligence. The short joy and deep tragedy of the little Japanese heroine were acted with affecting truth. The attractive local debutant, an established operatic artist in Italy, registered a strong success.

Charles Kullman, again a pictorial and authentic Pinkerton, gave abundantly of agreeable and well-directed singing. Richard Bonelli made Sharpless a living entity rather than the lay operatic figure so often presented too sentimentally. The notable Bonelli voice is always employed with beauty and distinction. Lucielle Browning scored with a particularly moving version of Suzuki. Alessandro de Paolis was the Goro. Gennaro Papi interpreted the score commandingly and feelingly.

Kipnis as Baron Ochs

The repetition of Der Rosenkavalier on the evening of Feb. 10 found Alexander Kipnis essaying the role of Baron Ochs for the first time on this stage. The Russian-American bass-baritone was in notable vocal estate and added to this a keen sense of characterization. To Kipnis, this lecherous old individual was still the aristocrat despite his many escapades. By facial and other physical means, the audience was kept highly amused by the antics of the senile seeker after pleasure where'er he found it. It was a personal triumph.

Risé Stevens was an exuberant Octavian, and Lotte Lehmann was her always satisfactory Princess. The numerous cast also enlisted Marita Farell as Sophie and Julius Huehn as a competent Von Faninal. Erich Leinsdorf conducted with spirit and enthusiasm.

Siegfried Continues Cycle

On went the matinee Ring cycling of the Nibelungs, with Wagner's Siegfried, on Lincoln's Birthday. A throng of enthusiasts, cultists and learners followed the prodigious music drama intently. Its arresting content, in story and tone, worked with the customary inescapable effect, and produced rolling waves of approbation and cheers from the listeners after each curtain fall.

There were no newcomers to the cast except Walter Olitzki, who did well with his interpretation and singing of Alberich, but failed to erase memories of former outstanding wearers of the role at the Metropolitan. Melchior repeated his Siegfried portraiture as fascinatingly and plausibly as always, and seemed possessed of endless resources of voice and histrionic nuances. Flagstad's Brünnhilde made another luminous record, with pealing tones and expressive and passionate vocalism and enactment. Friedrich Schorr contributed large-lined characterization and strophic diction. Emanuel List was the resounding Fafner in the belly of the Dragon; Natalie Bodanya, the clear-voiced but unseen Bird of the Forest. Karin Branzell had little to do as Erda, but that little nobly and euphoniously.

Erich Leinsdorf's conducting and reading cannot be praised too highly. He made the score and orchestra shine at their utmost, and gave their listeners continuous throbs and thrills. All the newspaper critics now have become full admirers of the youthful musician and the Musical Courier is proud to have estimated him at his real worth from the first time that he made his New York bow with the baton.

Giannini as Tosca

Dusolina Giannini made her first New York appearance as Tosca on Feb. 12 (although she had sung the role a few months ago in Newark with the Metropolitan company on its visit there) and showed her complete mastery of the melodramatic variety of the Sardou-Puccini heroine. The Giannini acting had purpose and point in every detail and made Tosca a fully plausible personage. Vocally, the soprano again exhibited her colorful tones of unusual warmth and richness, and gave the music understanding due in meaning and beauty.

Martinelli's Mario is a noted role in the Metropolitan, and the popular tenor gave it once more with plenitude of voice and fervor of action. Lawrence Tibbett impersonated the ruthless Scarpia tellingly, and his distinguished singing gave entire pleasure to listeners with a sense for the finest type of operatic vocalism. Gennaro Papi, the conductor, shared deservingly in the recalls asked by the large audience.

The Third Louise

The third representation of Charpentier's Louise, sung on Valentine's Day evening, in the midst of the blizzard, found a comfortably-filled Metropolitan enthusiastically receiving the familiar cast. Grace Moore again in the title role, was in excellent vocal form and her impersonation was one of vitality. Rene Maison, despite some faulty intonation was a commendable Julien with Doris Doe and Ezio Pinza again as the parents. The large cast proved thoroughly competent and Panizza on the podium gave a propulsive and stimulating reading.

Traubel as Elisabeth

Helen Traubel's second major Wagnerian role at the Metropolitan was Elisabeth in Tannhäuser on Feb. 15. This occasion attracted a large audience which, gratified to observe further strides in the native soprano's vocal mastery and stage sense, rewarded her performance with warm ovations. Miss Traubel's rich beauty of voice emerged with impressive effect, and she showed added authority in interpretation. Many solo curtain calls were allotted her. Lauritz Melchior sang the role of Tannhäuser with freshness of tone and youthful spirit. Kerstin Thorborg was a distinguished Venus, looking the part and giving it vocally the necessary passionate and commanding accents. Herbert Janssen, the Wolfram, exhibited his pleasing and lyrical voice to advantage as the virtuous singer-knight. Emanuel List's rich vocal resources gave dignity to the role of the Landgraf. The other efficient singers included John Carter (Walther), Douglas Beattie (Biterolf), Anthony Marlowe (Heinrich), John Gurney (Reinmar), and Maxine Stellman (Shepherd). The new Bacchanale devised by Romanoff seemed at times a shade too athletic to fit the legendary atmosphere. Erich Leinsdorf conducted with generally happy results, except in the opening scene, when he sometimes dwarfed the voices with orchestral outbursts.

Thomas in Barber of Seville

John Charles Thomas, as Figaro, saved the Feb. 16 performance of Barber of Seville from being the worst representation of the season. He sang delectably and stimulatively, and gave his role its full share of comedy and unction. Armand Tokatyan too, added enjoyment, with fluent and appropriate stylistic vocalization.

Hilde Reggiani was badly miscast as Rosina, missing that character's vivacity and archness, and singing with many sharp-edged tones, although she atoned somewhat in the lesson-scene, delivering her interpolation (Benedict's Carnival of Venice variations) in quite spirited fashion.

Virgilio Lazzari, exaggerated in appearance and action, made Basilio unnecessarily clownish, and emitted some raucous singing. Louis D'Angelo (Bartolo), usually an excellent comedian, fell victim to the general spirit of the occasion and buffooned entirely too much.

The whole evening redounded not at all to the credit of the Metropolitan, whose standard of achievement had been uncommonly high during the present season until this unfortunate projection of the Rossini opera. Gennaro Papi conducted.

Die Walküre Repeated

A capacity Saturday afternoon audience on Feb. 17 heard Kirsten Flagstad again as Brünnhilde, Marjorie Lawrence as Sieglinde, Lauritz Melchior as Siegmund and Julius Huehn in the role of Wotan in another representation of Die Walküre. Others in the cast under the Leinsdorf baton included Karin Branzell, Dorothee Manski, Emanuel List, Thelma Votipka, Maxine Stellman, Lucielle Browning, Irra Petina, Doris Doe, Helen Olheim and Anna Kaskas.

Butterfly Again

Again singing the role of her debut of the week previous, Licia Albanese was a somewhat individualistic and Latin Cio-Cio-San for the Saturday evening presentation of Madam Butterfly on Feb. 17. The newcomer delights in use of a *mezza-voce*, although on occasion her full-voiced top tones are not lacking in clarity or size. Charles Kullman was the Pinkerton and John Brownlee a

VERA WEIKEL

sang the role of Giulietta in recent performances of Offenbach's Tales of Hoffmann, presented in English in an abbreviated version by students of the Juilliard Graduate School at the Concert Hall of the school. Albert Stoessel directed.

Photo by H. Hewitt, Cleveland

JOSE LIMON,

exponent of the modern dance, now under the management of William Neill, recently conducted a master class at the University of Pittsburgh and gave a recital there. He also conducted classes at the Cheels School and Bove School, Boston, and made a radio appearance. On Feb. 28 he opened a six-week tour as soloist with the Humphrey-Weidman ensemble and on April 2, starts a solo tour in Buffalo, N. Y., assisted by Harriete Ann Grey.

physically striking and vocally sufficient Sharpless. Other roles were sung by Maxine Stellman, Lucielle Browning, Alessio De Paolis, Wilfred Engelman and Norman Cordon. Papi conducted with fervor.

Götterdämmerung Concludes Afternoon Cycle

Finale of the annual matinee unabridged Ring Cycle, Götterdämmerung had a memorable performance on Feb. 19.

Leinsdorf's interpretation of the score reflected elevated mood, rich fancy and authoritative coordination of orchestra and singers.

Flagstad seemed to surpass even her own previous remarkable achievements as Brünnhilde, acting with magnificent dramatic force and singing superbly. Melchior's Siegfried was in line with the soprano's triumphal feat, and he has never given out more appeal of voice and impersonation than on this afternoon.

Kerstin Thorborg's delivery of Waltraute's great scene with Brünnhilde left nothing to be desired in point of tonal opulence and eloquent delivery. Friedrich Schorr did his familiar Gunther, and Irene Jessner was an attractive and musically expert Gutrune. Emanuel List is always amply sonorous and sinister as Hagen. Walter Olitzki registered emphatically in the role of Alberich. The Rhine Maidens, especially euphonious, were Mmes. Fisher, Petine, Olheim; the Norns, Mmes. Kaskas, Votipka, Browning. A capacity audience listened in rapt absorption and gave storms of approval to the cast and the grandly efficient conductor.

Jobin Bows in Manon

A tenor new to the Metropolitan appeared at the Feb. 19 performance of Manon, in which Raoul Jobin, of Quebec, Canada, sang the role of des Grieux. He had recently been an aspirant in the Sunday radio auditions of the Metropolitan, and evidently impressed their impresario sufficiently to influence a practical demonstration on the stage. (However, Jobin is by no means an operatic novice, for he has behind him some years of lyric experience in Europe and South America.)

At his Metropolitan debut, Jobin demonstrated that he knows his metier and possesses a highly serviceable voice. It is not a melting one, but has musical quality, flexibility and power. There are too, taste in delivery and of course excellent French diction. He acted his role convincingly, and in figure, bearing and temperament, gave a convincing portrayal of the romantic chevalier.

Grace Moore again impersonated Manon, but not with quite her usual command of the part. Her voice did not show at its best and she failed to enact all the winsomeness she ordinarily imparts to the character of the volatile coquette.

John Brownlee was a resonant and properly roystering Lescaut; Nicola Moscona a stiff and overloud Comte des Grieux. Wilfred Pelletier, the conductor, did well by the always appealing score.

Walter Conducts NBC Orchestra

Bruckner's Fourth Symphony Is Featured in Opening List

Bruno Walter began his series of five concerts with the NBC Orchestra, on Feb. 10, and conducted a program of two symphonies, Haydn's No. 68, in D major, and Bruckner's No. 4, in E flat.

The composers are too familiar to require discussion and one might almost say the same of Mr. Walter. He has established his fame long ago in New York as an eminent interpreter and a master of the baton. In both departments he is still brilliant, for he has his way completely with his hearers and his players. The performances of this evening gave continual pleasure and were ovationed becomingly, especially after the devoted and fine presentation of Bruckner's pages, lengthy but persuasive. Walter made a cut in the finale which brought the duration of the score to just about one hour.

Mr. Walter made his second appearance this season on Feb. 17 with the NBC Orchestra at its regular studio in Radio City. The guest leader offered a standard program consisting of Handel's Concerto Grosso in G minor, Mozart's Haffner Symphony in D major, and Brahms' second symphony, in D major. In the Handel work the leader officiated at the keyboard and solo parts were played by the several first-desk men. The foregoing familiar music came to hearing absorbingly from a deeply sincere and gifted master of the baton, aided by an orchestra brilliantly equipped. L. L.

MME. PIA IGY
bids "Bon Voyage" to Désiré Defauw, Belgian conductor, as the latter departs for Europe after conducting the NBC Symphony Orchestra.

Despite Guns' Roar London Enjoys Music

Beecham Makes an Appeal for Philharmonic Orchestra Fund—Myra Hess Continues Series

By HUGH LIVERSIDGE

LONDON.—We have had our first enemy plane over London. The A. A. guns went into action, and, fortunately, drove it off. But it needs more than one raider to interfere with London's present musical arrangements.

The audience which attended the Royal Choral Society's performance of Messiah found nothing incongruous in listening to it in war time. Even the puerile effects of the chorus in All We Like Sheep, could hardly blind sophisticates to the work's suggestion of spiritual renaissance. The more orthodox members of the audience completely abandoned themselves to emotional enjoyment of such arias as Comfort Ye, My People, and He Shall Feed His Flock.

The Queen's Hall was wisely substituted for the larger Albert Hall, as the choir had been depleted by members away on National Service. Dr. Malcom Sargent secured creditable results with the Philharmonic Orchestra. The competent soloists were Isobel Baillie, soprano, Mary Jarred, contralto, Heddle Nash, tenor, Keith Falkner, bass.

Beecham Appeals for Funds

At his Sunday concert, Sir Thomas Beecham, conductor of the London Philharmonic Orchestra, made an appeal for funds. He pointed out that up till the war, the orchestra had been supported by private individuals, but now this was no longer possible. It had no subsidy whatever, and was unique amongst the great orchestras of the world in this respect.

Concluding his appeal, Sir Thomas Beecham said, "Perhaps you know someone who has money, I don't."

Miscellaneous Concerts

Friday brought us an interesting concert at fashionable St. Margaret's Church, Westminster. Parry Jones, tenor, sang religious songs, Rossini's Cujus Animan being particularly praiseworthy. Jean Norris, piano, won admiration for her technic in works by Paradies, Chopin and Debussy. Joan Cross, soprano, gave Bach's Comfort Sweet, My Jesus Comes.

Myra Hess's National Gallery Concerts continue their triumphal progress. At one of them, Jean Norris, who is one pianist receiving her just reward of plenty of work, gave five Scarlatti Sonatas, and pieces by Chopin and Couperin, winning well-earned ovations.

At a Courtauld-Sargent Concert on Saturday afternoon, the Fleet Street Choir conducted by T. B. Lawrence, gave a varied program which included Elgar's Give unto the Lord, Fauré's Requiem, Mozart's Ave Verum, and Stanford's Choral Overture, Ave atque Vale. In addition, the choir gave choruses by Handel. The soloists were Margaret Field-Hyde, and Norman Walker.

Juilliard Forces Stage Cosi Fan Tutte

The Juilliard Opera School is giving four performances of Mozart's Cosi Fan Tutte, as the second production of its season. The opening performances were on Feb. 28 and 29 and succeeding ones take place on March 1 and 2 in the Concert Hall of the school. The work is being sung in Italian under the stage direction of Leopold Sachse and with Albert Stoessel conducting.

Folksong of All Europe Included In Repertoire of Pia Igy, Soprano

In Pia Igy, "Roumania's nightingale," the folk songs and popular music of the world have found an ardent and gifted interpreter. Singing in twenty languages, she has lived and traveled through the different countries on her many tours, absorbing the special nuances and character of each. When she sang in Helsingfors in 1938, Mme. Igy received special instruction from no less a personage than Jan Sibelius, in the diction and interpretation of the native Finnish music.

She is not only the ambassadress of the folk music of her own country, but of the folksong of all of Europe as well. In a five months' tour of every hamlet and town of Roumania in 1937, Mme. Igy presented the music of Czechoslovakia to the people of Roumania in seventy concerts.

"But this is not all," said M. Vamasescu, the soprano's husband and manager, who was general manager of the Bucharest Opera for two years, and who brought the most famous artists of Europe to Roumania, "Mme. Igy who is an opera singer as well, sings coloratura, lyric and dramatic roles in turn. Appearing in a performance of Offenbach's Tales of Hoffmann, Mme. Igy sang the parts of the three protagonists, Olympia, Julia and Antonia, Julius Korngold, reviewing it in the Neue Freie Presse, said of Mme. Igy, 'She is a musical chameleon'."

Mme. Igy's favorites in her operatic repertoire of 20 works, are Traviata, Butterfly, Tales of Hoffmann and Lakme.

Having come to this country as the representative of Roumanian music to the World's Fair, Mme. Igy, who was forced to cancel her engagements in Europe because of the war, is surpassing the record she set there, of 650 performances in concert, opera and radio in the course of her nine years' career. In the short time Mme. Igy has been here, she will have given from May of last year, to May 15, 1940, 124 radio and concert recitals. At this time, from Feb. 10, to 25, Mme. Igy is setting a record of 12 concerts in 15 days, in Farrell, Pa., Youngstown, Canton, Columbus and Cleveland, Ohio.

Her tour of American cities so far has included, Detroit, Chicago, Cleveland, Washington and Philadelphia.

During the celebration of the Roumanian holiday, *Restauratia*, which marks the return of King Carol to the Roumanian throne, Mme. Igy made her first appearance with the National Broadcasting Symphony Orchestra under Frank Black on May 10 and again on June 8. Since that time Mme. Igy has given numerous recitals over the NBC network. At these concerts, Mme. Igy interpreted the songs of Roumania, Estonia, Lithuania, Finland, Russia and France. She has also sung many arias out of her wide operatic repertoire.

Mme. Igy particularly gives the songs of France with characteristic charm and understanding, since she lived there for many years while completing her education and considers it her second homeland.

The versatile soprano, who seems to have the fire and temperament of the tropics and the charm and accomplishments of a cosmopolitan artist, will visit San Francisco, Los Angeles and Hollywood, where the second half of her winter tour will take her. F. F. R.

New York Concert Halls Filled for Variety of Events

Oratorio Society in Bach Mass—Brailowsky, Milstein, Bartlett and Robertson Return—Marcelle Denya and Rose Book in Debuts

Two active weeks in New York's leading halls, between Feb. 5 and 20, brought a great variety of musical events, including many debuts and the return of several notables of the recital world. The New York Oratorio Society gave its annual hearing of Bach's B minor Mass.

Among those welcomed back were Alexander Brailowsky, pianist, Nathan Milstein, violinist, and Ethel Bartlett and Rae Robertson, duo-pianists; and there were important debuts by Marcelle Denya and Rose Book, sopranos. Carroll Glenn, winner of the Town Hall Endowment Fund recital, made her appearance in that hall. Frank Chapman, baritone, offered a first New York recital. Lauritz Melchior sang as soloist with the Chorus of the New York Institute for the Education of the Blind. John Charles Thomas, baritone, continued his series of song recitals of various nations, devoting his latest list to Italian works. Enid Szantho, contralto, was heard with the New Friends of Music, as were Martha Lipton and Mabel Berryman in a novel series of Brahms vocal duets. Isaac Stern, young violinist, appeared in recital. Among the piano fraternity heard were Clara Rabinovitch and Sol Kaplan, the later a newcomer. The Philharmonic Symphony String Quartet, continuing its series, premiered a new score by Zoltan Kurthy.

Grasse Plays Four Violin Sonatas

A mnemonic feat it is to perform four sonatas by Mozart in one program from memory, as was done by Edwin Grasse at his Carnegie Chamber Music Hall, New York, recital of Feb. 5; especially because the violinist is blind. The pure music of Mozart, its sprightly grace, its naturalness, its free-flowing melodiousness, came to the fore in the collaboration of Ada Zeller, pianist, with Mr. Grasse. Earnestness of purpose and beauty of tone marked both artists' interpretation, and loud applause echoed the appreciation of the goodly number of listeners.

Eugene List in Town Hall

Energetic but imaginative pianism was disclosed in Town Hall on the evening of Feb. 5 when Eugene List, young American player, made one of his rare solo appearances. His program did not follow the usual lines but opened with a Gigue in B flat by Carl Heinrich Graun, a gavotte of Louis Marchand, the A major toccata of P. D. Paradies and also included the Brahms-Persichetti organ prelude and fugue in A minor, in the first group.

Schumann's G minor sonata was followed by three Chopin items, among them three Ecossaies; Beryl Rubinstein's C sharp minor sonatina and concluded with some Hindemith and Albeniz scores.

If Mr. List has any primary weakness it is the enthusiasm of youth. His technic is scintillant and his readings are poetic and sensitive.

Kurthy Work Premiered by Phil-Sym Quartet

The feature of the program on Feb. 6 in Town Hall by the Philharmonic-Symphony String Quartet was a new score by Zoltan Kurthy, violist of the group, his D minor quartet, dedicated to Ruth Pratt, being given its first performance. Mr. Kurthy had already announced that it should be considered an American work because the same influences which affected MacDowell's scores had been reflected on him during its composition. This is apparent in the first movement, a modal figure, similar to Indian expression, being the basis of the section. But the second movement shows the same influences apparent in certain of Ernest Bloch's scores and there is a strain of Hebraic character about it. The third section, a *perpetuum mobile* in reality, has hints of modern-day jazz ideas and in the finale, the Spiritual is not forgotten, although here too there is a sort of recapitulation of ideas.

On the premise that America today combines all these influences, Mr. Zurthy is correct in styling it as of native character. His associates, Mishel Piastro, Imre Pogany and Joseph Schuster, gave him sturdy and musicianly support in its delineation. Robert Schumann's A major quartet, Op. 41. No. 3, opened the program and Schubert's G major, Op. 161, was the final number, both read with understanding and good ensemble.

FRANK CHAPMAN RECEIVES CONGRATULATIONS of two other baritones, Thomas Chalmers, left, and Emilio de Gogorza, right, following his recent Town Hall recital. His wife, Gladys Swarthout, mezzo-soprano of the Metropolitan, beams her approval of the program. Miss Swarthout and Mr. Chapman give their first joint recital in New York at Carnegie Hall on March 6, as a benefit for the American Committee for Aid to British Medical Societies.

Photo by Larry Gordon

Dorothy Potter in Recital

A group of Lieder by Brahms, Strauss and Schubert, several French songs, a miscellaneous section by Gomes, Castelnuovo-Tedesco, Respighi and Strauss and an English bevy of Giannini, Warren and others made up the program of Dorothy Potter, Scarsdale, N. Y., soprano, on Feb. 6 in Carnegie Chamber Music Hall. The voice, though light, is colorful and Miss Potter evidenced good training not only in fundamentals but in appreciation of moods. Theodore Schaefer was at the piano.

Alexander Brailowsky Applauded

Fortissimos of applause rang through Carnegie Hall on the evening of Feb. 7 when Alexander Brailowsky gave his first recital of the season, and added accents of pleasure spent themselves after each number of the Chopin section which always forms a highlight in the Russian artist's pianistic communions. He gave his usual interpretative insight and intense feeling to the group, especially to the B minor sonata, a performance dramatically kindling in the extreme.

Gentler matter came to hearing in some Liszt numbers (St. Francis Singing to the Birds, Funerailles, twelfth Rhapsody, and Dance of the Gnomes), attesting anew to Brailowsky's powers to make the keyboard also charm and sparkle. No one gets much excited these days about Liszt's smaller piano works, but when they are played by masters like Brailowsky, who sense the romantic and virtuoso glamor of a long-gone period, the music still carries a picturesque and telling message.

Marcelle Denya's Debut

It is not very often that one has the opportunity and the pleasure to hear French music, both classic and modern, delivered with the inimitable Gallic diction and authority that was in evidence in Marcelle Denya's recital at Town Hall on Feb. 7.

Mme. Denya, who has had an active career as leading soprano of the Paris Grand Opera and the Opera-Comique, possesses a voice of many fine qualities. It is strong, both dramatic and lyric when required, rich and resonant in the high registers and expressive, even and controlled. Her expert and musicianly phrasing, sincerity of conception and understanding of style were other attributes which lent charm to the evening.

Her interesting and unusual program consisted of three arias from operas by Lully and Rameau, and romantic and impressionist music by Duparc, Massenet, Fauré, Chabrier and Chausson, rarely heard in a more effective manner. The Fauré Au bord de L'Eau was particularly impressive. In the Chausson Chanson perpetuelle, Mme. Denya was accompanied by a string quartet.

Frank Chapman's Recital

Beginning his recital at Town Hall on Feb. 9 with four compositions of the 18th Century and earlier, by Handel, Strozzi, Dowland and Arnold, Frank Chapman, baritone, entered into fine form with the last mentioned composer's piece, whose robust wit of the classic English school tempered with Italian florid passages was sung with spirit, color and good voice.

Following the Donizetti, Scena ed Aria from La Favorita, where Mr. Chapman's singing came off with some pleasing dynamics, the baritone sang the very amusing Variations on the French folk song, Cadet Rousselle, arranged and harmonized by Frank Bridge, Arnold Bax, Eugene Goossens and John Ireland.

Mr. Chapman was then heard in songs by Hillemacher, Castelnuovo-Tedesco and Brogi, whose two songs, very simple and expressive, were done with particular artistry and warmth. Of the group of Schumann Lieder, Der Soldat emerged with complete understanding. English songs by Granville Bantock, Harrie Southwick, Charles Kingsford, Victor Hutchinson, and an arrangement of Rantin' Rovin' Robin by Deems Taylor concluded the program.

DOROTHY BAKER,

lyric soprano, who was heard on Feb. 14 at Carnegie Hall in the Bach B minor Mass with the New York Oratorio Society, under Albert Stoessel, will also sing with the Hartford Oratorio Society in the St. Matthew Passion. She will give some operatic duet programs with John Rockwood, baritone, later in the spring.

Nathan Milstein in Varied List

The first recital of the season by Nathan Milstein, violinist, took place in Carnegie Hall, Feb. 9. The program was meaty and representative of many styles. The Vivaldi sonata in D major, with Artur Balsam assisting at the piano, had a workmanlike reading though not one of greatly moving quality. The Bach Chaconne was done rather tensely, if the technical ingredients were all present in proper array. One of the best readings was that of the Beethoven sonata in C minor, Op. 30, No. 2, which had felicity of presentation in balance and mastery of medium. The violinist shone particularly in his virtuosic versions of six Caprices by Paganini, Nos. 5, 11, 14, 16, 17 and the taxing No. 24. The Glazounoff concerto gave opportunity for vibrant cantilena playing and provided a rousing finale to a program of serious scope, played with the individual and graceful approach that is Mr. Milstein's. Mr. Balsam was throughout a tower of strength.

Melchior with Chorus of N. Y. Institute for the Blind

One of the oldest organizations of its kind is the New York Institute for the Education of the Blind (situated at Pelham Parkway), and wonderful service has been rendered since it was founded in 1831. The Music Department of the Institute was organized in 1863, and Theodore Thomas served as director until 1869. The present chorus reached such high efficiency under the devoted and skilled training and leadership of Noel Kempton that for the past two years it has engaged in public activity, making eighteen radio network appearances and twenty-three in churches and clubs in New York, and also a guest participation on the recent Ernest Schelling Memorial program given by the Philharmonic Orchestra.

Recital Span in Manhattan Introduces New Figures

The Town Hall concert on Feb. 10 represented the first bid of the chorus for strict critical consideration, with a list of Palestrina, Gibbons, Lassus, Ravel, Brahms, Rachmaninoff, Tchaikovsky, Deems Taylor, Mozart (and with the assistance of Lauritz Melchior as soloist) Grieg, Johann Hartmann, Lange-Müller and Schubert. In addition, Melchior sang a group of solos by Svere Jordan, Richard Henneberg, Ilmari Hannikainen, Fini Henriques and Richard Hageman.

It can be stated unequivocally that the blind chorus merits enthusiastic praise based on professional standards. The voices, carefully selected, harmonize effectively in quality, range and volume. Owing to the manner of learning, entirely by ear, the intonation is practically flawless, attack and rhythm are intuitively exact, and the interpretations have peculiar unanimity and intensity of feeling, musicianship and sensitivity. The religious and secular works had equally just publishment, some of the latter even invested with delightful whimsy and humor.

The top point of achievement came in the lovely singing of Brahms' Gipsy cycle, by turns spirited, tender, melancholy and passionate. Also the Ravel and Tchaikovsky music were outstanding performances, and of course the chorus gave its most finical cooperation as well to the compositions delivered with Melchior. The capacity audience rewarded the chorus, conductor and soloist with thunderous acclaim.

Melchior (whose sister is a teacher of the blind in Copenhagen) was in elevated and irresistible mood, and his art shone with individual splendor in the works he sang alone.

Sensitive and polished piano accompaniments came from Elizabeth Thode for the choral numbers, and Ignace Strasfogel for the Melchior solo contributions.

John Charles Thomas in Italian Program

An unusual feature of John Charles Thomas' Town Hall matinee on Feb. 11, was that the program consisted entirely of Italian compositions: airs by Cesti, Peri, Caldara, Caccini, Stradella; arias from Favorita, Don Carlos, Maschere (Mascagni) Andrea Chenier; and songs by Cimara, Alfano, Respighi, Castelnuovo-Tedesco, Giannini, Donaudy, Sodero, Costa and Bimboni.

Mr. Thomas' rare vocal equipment was in fine estate and his delivery had all the magnetism and finish for which he has so long been famous. As always, he revealed his impressive command of diction, moods, and character of texts. Encores had to be given in plenty to the stirred auditors. They also bestowed marked favor on the piano partner, the widely accomplished Carol Hollister.

Szantho with New Friends of Music

Enid Szantho gave variety to the New Friends of Music program at Town Hall on Feb. 11 by adding vocal numbers to the chamber music of the session. Miss Szantho delivered Brahms' Four Serious Songs (accompanied most ably by pianist Paul Ulanowsky) and showed complete musical understanding of them, but they are essentially material for a male voice, and therefore despite the ample tones of the performer, the music did not register at its best.

The Kolisch Quartet was joined by William Primrose (viola artist of the NBC Orchestra) in Mozart's D major quintet, K. 593, and the ensemble gave unadulterated joy to fastidious listeners. Opening the program was Beethoven's C minor trio, opus I, No. 1, appealingly played by Rudolph Kolisch, violin, Stefan Auber, cello, and Beveridge Webster, piano. The last-named contributed taste and finish with his contribution, as did also his partners.

Marion Lorraine Heard

In Town Hall on the evening of Feb. 11, Marion Lorraine, attractive young mezzo-soprano sang airs of Bononcini, Cavalli, Santoliquido, Wolf-Ferrari; Lieder of Reger, Joseph Marx, Mahler, Trunk; French numbers of Sokoloff, Koechlin, Hahn and Brun, and a miscellaneous group in English including Marion Meeker's On the Misty Miami River, which was repeated, and Maytime by her able accompanist, Stuart Ross. A large audience applauded Miss Lorraine's interpretative skill and musicianship, augmented by an agreeable voice of good size which she uses capably.

Photo by Bruno of Hollywood, N. Y.

JOSEPH SCHUSTER,
solo cellist of the New York Philharmonic-Symphony, plays the Boccherini concerto on March 2 and 3 with the orchestra under the direction of John Barbirolli. Mr. Schuster gives his New York recital at Town Hall on March 29, assisted by Ernst Victor Wolff, pianist. Mr. Schuster's program includes a sonata by Valentini, Beethoven's variations on a theme from Mozart's Magic Flute, Mozart's D major concerto and works of Frescobaldi, Chopin, Popper, Faure, Piatti and Chopin-Glazounoff.

Clara Rabinovitch Plays

Clara Rabinovitch, pianist, who has not been heard for some time, came to Town Hall on the afternoon of Feb. 12 in a program which opened with Bach's Chromatic Fantasy and Fugue and revealed her as an artist of imagination and original ideas in interpretation and possessed of fleet fingers. Beethoven's op. 110 sonata which followed, showed her appreciative of the varying moods with which this work abounds. Brahms was represented by two capriccios, in F sharp minor and B minor and two rhapsodies, No. 1 and 2 from Op. 79. In the second of the latter the pianist over-emphasized the second theme which is supposed to be in contrast with the vigorous opening. Two mazurkas and the F minor ballad, all of Chopin concluded her program which was applausively received by a large and attentive audience.

Maurice Wilk in Debut

Maurice Wilk, young violinist, made a promising debut on Feb. 12 in Town Hall in a program of familiar items including the Bach-Kreisler Praeludium in E major, the Tartini-Kreisler Devil's Trill sonata, Vieuxtemps' D minor concerto, two excerpts from Bach's A minor sonata and shorter works by Paganini-Wild, Debussy and Wieniawski. The newcomer possesses exceptional technical equipment and a tone of good quality. Leopold Mittman was the able pianistic associate.

Sol Kaplan in Piano List

The twenty-year-old Philadelphia pianist, Sol Kaplan, gave further proof of his talent and seriousness as an artist, at his Carnegie Hall recital on Feb. 12 which was filled almost to capacity with an enthusiastic audience.

The tremendous composition with which the young pianist began, the Brahms Variations on a Theme by Handel, showed him for the careful and sensitive player he is, and in which he occasionally impressed with virtuosity and maturity of his comprehension. The Beethoven Sonata, Op. 110, however, left no doubt of his ability and disclosed an artistry and technique unusual even with more finished performers.

Carroll Glenn in Endowment Series

As the winner of the Town Hall Endowment Series Award for 1939, given each season for the outstanding recital on the premises, Carroll Glenn, young South Carolina violinist, appeared on that stage for the third time on Feb. 14.

She again displayed her indisputable talent in her medium as she did in 1938, when as a pupil of Edouard Déthier at the Juilliard School of Music, she was the only holder that year of the Naumberg Foundation prize.

Miss Glenn played the Corelli Sonata in D major and the Richard Strauss Sonata, Op. 18 in the opening half of her program. The Corelli was given with broad sweep and rich tone, the classical and beautiful outlines of the composition emerging with compact style and clarity. In the Strauss Sonata, particularly the final two movements, sure intonation and ease of playing made the performance excellent.

The rest of the program included two pieces by Albert Stoessel, Falling Leaves and Nodding Mandarins, Nigun by Bloch, the Brahms Sonatensatz, which was admirable for its complete expression, the Lalo, Scherzando, Pantomime by de Falla-Kochanski and Danza de la Gitana, by Halffter-Heifetz, all done with temperament and dash. William Schatzkamer was the pianist and a friendly audience braved the worse storm in years to applaud the artist.

Oratorio Society Gives Bach Mass

The fourteenth complete hearing of Bach's Mass in B minor by the New York Oratorio Society, under Albert Stoessel, took place before a packed house in Carnegie Hall, Feb. 14. The soloists were Dorothy Baker, soprano, Viola Silva, contralto, Hardesty Johnson, tenor, and John Gurney, bass-baritone of the Metropolitan Opera. Mischa Mischakoff played the violin obbligati to two arias, in addition to an instrumental body of 60 players, Frederick Dvonch, concertmaster.

The large mixed chorus of the Society did some effective and also heroic singing in the two sessions of this performance, opening as customarily at 7:30 p.m. Mr. Stoessel, though beginning the work in leisurely manner, later rose to heights of dramatic and poignant effect in certain passages of the Credo. The singers gave their most earnest efforts in the choruses of the Gloria, Sanctus and Agnus Dei.

The vocal soloists were also to be praised, particularly Mr. Johnson, who assumed his role at the last moment, owing to the indisposition of another artist. Miss Silva gave warm voice and virtuosity to her three taxing airs, and Mr. Gurney contributed full tone to his two solos. Miss Baker was a clear-voiced and authoritative soprano soloist, with Mr. Johnson contriving a particularly fine reading of their duet, Domine Deus.

The instrumental playing was of high efficiency, among those in solo roles being Frederick Wilkins, flute; Lois Wann, oboe; Carlos Mullinex, oboe; William Vacchiano, trumpet; Alfred M. Greenfield, piano and cembalo, and Hugh Porter, organ.

Olga Paul Sings

Olga Paul, mezzo-soprano, assisted by Dr. Otto Janowitz at the piano, gave a concert on Feb. 16, at the Carnegie Chamber Music Hall, for the benefit of the Pioneer Women's Organization.

Miss Paul who has a very pleasing voice indeed, of flexible range and warm tone, presented in a musicianly manner a program of art and folk music.

Beginning with a classical group by Boretti, Grossi and Handel, Miss Paul followed with four songs by Schubert and songs by Erich Wolff, Sibelius and Hugo Wolf. French, Hungarian, Swedish, Polish and German folksongs, and several popular compositions by Clarke, Manning, Janowitz and Woodman concluded the program.

(*Continued on page* 64)

HELEN TESCHNER TAS ARRANGES SOME OLD DELFT CHINA
which she has collected as a hobby. The violinist on Feb. 27 was soloist with the Buffalo Philharmonic Orchestra. Two days later she gave a program of seventeenth and eighteenth century music with Ernst Victor Wolff, harpsichordist, Frances Blaisdell, flutist, and Nathan Chaikin, cellist. The first week in March, Miss Tas will be heard in one of the Arts Programs of the Association of American Colleges at the University of Georgia.

Five Orchestras Are Heard in Active N. Y. Fortnight

Clevelanders Led by Rodzinski—Horowitz and Virovai Play With Philharmonic—Rubinstein Heard with Philadelphians, Heifetz with Bostonians—Serkin Aids National Forces—Hannikainen Guest Batonist with Boston Ensemble

Great richness and variety of orchestral fare marked the fortnight in New York between Feb. 6 and 19. No less than five ensembles were heard during this period, with seven conductors on the podium, and a parade of six noted soloists.

Of leading novelty was the return of the Cleveland Orchestra after a decade, conducted by Artur Rodzinski. The Boston Symphony gave two programs, one of French music and the other including Jascha Heifetz as featured soloist, and a Sibelius Symphony with Tauno Hannikainen, Finnish leader, assisting Serge Koussevitzky as guest conductor.

The Philadelphia Orchestra, under Ormandy, was heard with Artur Rubinstein, pianist, as soloist. The New York Philharmonic, under Barbirolli, had Vladimir Horowitz and Robert Virovai assisting, while Rudolph Ganz continued his Young Peoples' series. The National Orchestral Association, led by Barzin, presented Rudolf Serkin and Karl Ulrich Schnabel, pianists.

Cleveland Orchestra in Visit

Cleveland Orchestra, Artur Rodzinski, conducting, Carnegie Hall, Feb. 6. Program:

Scheherazade Suite, Rimsky-Korsakoff; Fifth Symphony, Sibelius; Till Eulenspiegel, Richard Strauss.

Ten years ago the Cleveland Orchestra came to Carnegie Hall and gave a concert there; and last Feb. 6 the organization paid another visit to the same platform, where a numerous audience greeted the symphonists from the shores of Lake Erie.

Artur Rodzinski, the regular conductor of the C. O., was in command and he led a program consisting of Rimsky-Korsakoff's Scheherazade Suite, Sibelius' fifth symphony and Strauss' Till Eulenspiegel.

During the decade of its absence from the metropolis, the Cleveland Orchestra has become a top-notch group as the present concert demonstrated beyond a doubt. In quality of tone and balance, smoothness and brilliancy of execution, and malleability to the leader's interpretative wishes, the players shone effectively, and lobby comments heard during the intermission were unanimously favorable.

Rodzinski's marked musical mastery and baton ability are familiar and were in fine evidence again on this occasion. Especially noteworthy experiences were his imaginative story-telling in Scheherazade, the breadth and eloquence of his Sibelius reading, and the keen characterization and humor in the music of Strauss.

Applause rent the rafters after each composition and both the conductor and orchestra must have been deeply pleased at their reception in a city which is blessed with more symphony concerts than any other center in America.

Virovai Assists

Philharmonic-Symphony Society, John Barbirolli, conducting, Carnegie Hall, Feb. 8, evening, Robert Virovai, violinist, assisting. Program:

* Divertimento No. 2 in A minor, for string orchestra, Weiner; Concerto for violin in E minor, Op. 64, Mendelssohn; London Symphony, Vaughan Williams.

* First time in America.

For the 3,597th concert of the Philharmonic, Barbirolli had the young Hungarian violinist, Virovai, assisting in Mendelssohn's familiar concerto for this instrument. The nineteen-year-old artist gave a brilliant reading of the work, playing it with technical forthrightness and deeply poetic insight. Tonal opulence that at times was overshadowed by a somewhat boisterous orchestra was another facet revealed by the young artist.

The novelty, a collection of Magyar folk melodies arranged for string orchestra by the Hungarian composer who is probably best known for his setting of Bach's C major organ toccata, proved fascinating tidbits, skillfully set and rhythmically attractive. The first one, a festive air in the manner of a Czardas was admirably set forth while the Plaintive Song section proved abundant with poignancy and pathos. Barbirolli read them with keen appreciation and the Philharmonic's strings had a holiday.

The London symphony of his fellow Britisher is a Barbirolli favorite. Suffice it to say that it was given a vigorous delineation.

ARDELLE WARNER and GIUSEPPE BALESTRIERI with VERA BULL HULL, left to right, discuss the latter's plans for the contralto and tenor, respectively, next season when they will be under Mrs. Hull's management.

TAUNO HANNIKAINEN, Finnish guest conductor of the Boston Symphony Orchestra, directing a rehearsal.

Serkin with Barzin Ensemble

National Orchestral Association, Leon Barzin conducting, Rudolf Serkin, pianist, soloist; Carnegie Hall, Feb. 10, matinee. Program:

Overture to The School for Scandal, Barber; Concerto for piano and orchestra, No. 9 (K.271), Mozart; Concerto in D minor, for piano and orchestra, No. 2, MacDowell.

Although there was no "novelty" for this matinee program of Leon Barzin's young musicians, another in the Gabrilowitsch Memorial Series, two piano concerti gave Rudolf Serkin ample opportunity to disclose his pianistic art. The Mozart, abounding in lyricism and bravura, was played with Mr. Serkin's accustomed virtuosity. The MacDowell, romantic to the core, was delivered with exuberance so great that the no encore unwritten regulation had to be forgotten and Mr. Serkin repeated the finale movement of the Mozart score.

Samuel Barber was present to hear the ensemble give a scintillant reading of his sparkling and witty overture. Mr. Barzin conducted his players and list with sympathetic understanding.

Sunday Philharmonic

New York Philharmonic Orchestra, John Barbirolli conducting, Robert Virovai, violinist, soloist, Carnegie Hall, Feb. 11, afternoon. Program:

Overture to Oberon, Weber; Concerto for Violin, Mendelssohn; Symphony No. 1, Brahms.

Appearing again with the Philharmonic, Virovai was heard in a sensitive and tonally soaring reading of the Mendelssohn Concerto. It excelled in youthful, romantic quality, in freshness and ardor of spirit, being technically also on a high plane. Mr. Barbirolli gave workmanlike performances of the concerto accompaniment, and stressed the Romantic note in the Weber work and the massed sonorities of Brahms' lofty proclamations, though the tempi in the latter seemed sometimes unduly hasty.

Rubinstein with Philadelphians

Philadelphia Orchestra, Eugene Ormandy, conducting; Artur Rubinstein, pianist, soloist; Carnegie Hall, Feb. 13. Program:

Sibelius' Symphony No. 7; Beethoven's Grand Fugue, opus 133, arr. by Ormandy; Printemps, Debussy; Piano Concerto in F minor, Chopin.

Silbelius held the position of creative honor with his seventh symphony on the Carnegie Hall program given Feb. 13 by the Philadelphia Orchestra under Eugene Ormandy. Other numbers heard were Beethoven's Grand Fugue, Op. 133 (arranged for strings by Ormandy); Debussy's suite, Printemps, and Chopin's F minor piano concerto, with Artur Rubinstein as soloist.

Ormandy's Beethoven version is fashioned with a deft and devoted hand, and should find a permanent place on orchestral programs.

He gave a colorful and strongly characterized reading of Sibelius, with the drama of the score especially emphasized.

Rubinstein won thunderous response for his impassioned and exquisitely poetical playing of the Chopin music, fully reflecting its glowing romanticism, and voicing it through the medium of multihued tone, and impeccable, purling execution.

Horowitz with Philharmonic Orchestra

New York Philharmonic - Symphony Orchestra, John Barbirolli conducting, Vladimir Horowitz, pianist, soloist; Carnegie Hall, Feb. 15. Program:

* Suite from The Faery Queen, Purcell-Barbirolli; Concerto No. 3, Rachmaninoff; Fourth Symphony, Beethoven.

* First hearing in this country.

To say that a tumult of enthusiasm was aroused by Vladimir Horowitz' playing of Rachmaninoff's third concerto at the Feb. 15 concert of the Philharmonic Orchestra under Barbirolli, is but to record the bare truth. Another authentic fact is that the composer of the work was present, and not only joined the frenetic applauders but also the stentorian "bravo" shouters.

Horowitz had performed the concerto in New York previously, but not with such romantic glamor, dash and complete bravura as on the present occasion. He gave everything to the work which is called for by its frank passion, ripe lyricism and decorative glitter. Barbirolli added to the effect with an orchestral accompaniment of outstanding art and feeling.

The conductor figured also with an opus from his pen, an arrangement for strings of six numbers from Purcell's The Faery Queen, charming music beautifully transcribed. Beethoven's Fourth was the symphony of the evening.

Bostonians in Gallic List

Boston Symphony Orchestra, Serge Koussevitzky conducting; Carnegie Hall, Feb. 16. Program:

Symphony No. 2, in B flat, D'Indy; Pelléas et Mélisande Suite, Fauré; Prelude to L'Apres-midi d'un Faune, Debussy; Second Suite from Daphnis et Chloe, Ravel.

Rare program homogeneity (if a *soupçon* of sameness) marked this program of modern Gallic music, superbly played by Serge Koussevitzky and his orchestra. The D'Indy symphony, given large utterance, impressed as one of the more substantial contributions to French symphonic literature, if hardly memorable enough thematically to hold the repertoire. The Fauré excerpts were exquisitely sensitive atmospheric music, if rather conventional, and in no sense attaining the distinction of Debussy's perfect setting of the drama. That composer's epoch-making Prelude was given a glamorous reading of rare charm.

Finally, the invigorating Ravel ballet excerpts conveyed delectably their early morning, pastoral suggestion and vivid merrymaking. One saw how Ravel derived in one respect from Debussy, yet also felt the originality of the former.

The audience was fascinated with the unusual material, and a completely sold-out house responded even with a few cheers.

Scherzo and Minuet Illustrated

Third Concert in Young People's Series by the New York Philharmonic-Symphony, Rudolph Ganz conducting; Carnegie Hall, Feb. 17, morning. Program:

Excerpts from Acante et Cephise suite, Rameau; Minuet from Military Symphony, Haydn; Minuet from Jupiter Symphony, Mozart; Minuets from L'Arlesienne Suites, Bizet; Minuet from Symphony No. 1, Beethoven; Scherzo from Midsummer Night's Dream, Mendelssohn; Mosquito Dance, Paul White; Scherzo from Symphony No. 4, Tchaikovsky.

The third concert in the Carnegie Hall series for Young People given by the New York Philharmonic-Symphony Society found Dr. Ganz discussing and illustrating the growth of the minuet and scherzo. He spoke of the development of form from folk music and dance tunes and the importance of Rameau in early experiments in harmony. Minuets and scherzos from suites and symphonies were played and Dr. Ganz also showed his young listeners pictures of composers and events in their lives. A chorus from the Leonard School for Girls led the singing of Drink to Me Only with Thine Eyes. It might be added that particular attention was paid to the White descriptive bit.

Heifetz and Hannikainen with Bostonians

Boston Symphony Orchestra, Serge Koussevitzky, conducting; Tauno Hannikainen, guest conductor; Jascha Heifetz, violinist, soloist; Carnegie Hall, Feb. 17, afternoon. Program:

Second Symphony, Sibelius; Second Violin Concerto, Prokofieff; Passacaglia, Bach-Respighi.

An unusual procedure at the Carnegie Hall matinee of the Boston Symphony Orchestra on Feb. 17 was Serge Koussevitzky's handing over of his baton to a guest conductor for a part of the program. The visitor, Tauno Hannikainen, a symphonic and operatic conductor of large reputation in Finland, led the Boston players in the first symphony by his compatriot Sibelius. Koussevitzky's gesture was especially graceful at this time when all America is sympathetically concerned for the future of the little Northern country.

Hannikainen, while he produced no meanings not already familiar in the Sibelius score, nevertheless proved himself to be a leader of fine musicianship, firm authority, and warm temperament enabling him to present the music (not the best symphony by Sibelius) transparently and effectively. He was warmly received by the audience.

Prokofieff's second violin concerto and the Bach-Respighi Passacaglia formed the rest of the concert and found Koussevitzky in his regular place at the conductor's desk. The orchestra was in marvelous form, as was its chief, and the resultant performances gave infinite pleasure to a large body of hearers.

Jascha Heifetz, soloist in the colorful and subtly and beautifully written concerto, displayed his customary high art in interpretation and execution, and won richly deserved acclamation.

Powell Suite Premiered

New York Philharmonic - Symphony Society, John Barbirolli conducting; Carnegie Hall, Feb. 18, matinee. Program:

** Arietta and Passacaglia, Handel-Harty; Symphony No. 4, Beethoven; *suite, A Set of Three, John Powell; Bolero, Ravel.

** First time by orchestra.
* First complete performance in this country.

Apparently bending over backward, John Barbirolli's Sabbath fare found another American composer having a hearing. Two novelties were included on the list, one of these Powell's three arrangements of Virginia folk airs which was given its initial offering in this form. Not only is the suite admirably orchestrated but Mr. Powell has selected dance airs of contrasting styles. Plainly of English ancestry the items are attractive not only because of the manner of expression but through reason of the Powell setting.

The other novelty, Sir Hamilton Harty's orchestration of an Handelian suite, the first movement of which was omitted, somewhat accentuates the original. The passacaglia, however, has some rough spots in its setting.

The Beethoven and Ravel, repeated from other programs, made up a varied list of old and new.

Koutzen Score Introduced by National Forces

National Orchestral Association, Leon Barzin conducting; Karl Ulrich Schnabel, pianist, soloist; Carnegie Hall, Feb. 19, evening. Program:

Ruy Blas Overture, Mendelssohn; Concerto in E flat major (K.449), Mozart; Andante Spianato and Grande Polonaise, Chopin; *symphonic poem, Valley Forge, Koutzen; Symphony No. 1, Fuleihan.

* World premiere.

The feature of the fourth concert in the Monday evening series of the National Orchestral Association was the initial performance anywhere of Boris Koutzen's symphonic poem, Valley Forge, a score which the composer has said is an attempt to "convey the impressions of one visiting Valley Forge today" rather than to depict the events occurring in the days of Washington's army there. Except for a feeling of length, the work attains the purpose of its creator. It is reminiscent of the Sibelius style of brief, terse rhythmic units, repeated rather than developed or united and it also owes some allegiance to the Straussian style of instrumentation and Tchaikovsky's description of the retreat from Moscow. But all are worthy antecedents when one members Mr. Koutzen is recalling to mind the barrenness of that site in the trying winter days of Washington and his army, the military air of the camp and the inspiring leadership of the commander. Skillful and adept, the score reflects the moods desired by the composer. Mr. Barzin's young players gave it meritorious consideration and the composer bowed.

Mr. Schnabel gave technically deft readings of Mozart and Chopin, with his best efforts devoted to the Polish composer. The Fuleihan score, heard previously, is somewhat conventional but well constructed and not lacking lyric episodes. The composer likewise acknowledged the plaudits of the large audience.

Halka Staged in New York

Stanislaus Moniuszko's opera Halka was presented in Mecca Temple, New York, on Feb. 18 by the Polish-American Opera Company, Louis Kowalski, director. The three principals, Ladis Kiepura (Jontek), Jerzy Czaplicki (Janusz) and Marja Sokil (Halka) were outstanding in the cast. Excellent voices and good histrionic work marked their performance. The ensembles, dances and general staging merited commendation.

The work, heard previously in Chicago, proved ingratiatingly melodious. The highlight is the tenor solo in the last act which had to be repeated. Walter Grigaitis conducted. A well-filled auditorium received the work applausively.

G. F. B.

STELL ANDERSEN,

American pianist, en route in the West in the course of her three-month tour of the country this season.

GREGOR PIATIGORSKY,

cellist, will give the first American performance of the Prokofieff Concerto in E minor for cello and orchestra, with the Boston Symphony on March 21 and 23, Serge Koussevitzky directing. When Mr. Piatigorsky appears with the Chicago Symphony on April 4 and 5, it will mark his twentieth appearance with this orchestra in nine seasons.

National Orchestra Led by Two Baton Guests

Chavez and McArthur Conduct —Flagstad and Pons, Risé Stevens and Crooks Heard

WASHINGTON, D. C.—Before leaving for an extended tour of the east, the National Symphony Orchestra (Dr. Hans Kindler, conductor) was heard in another of the "Beloved Symphonic Masterpieces" programs. These more or less popular programs continue to attract enthusiastic admirers. At this time Dr. Kindler chose the overture to Iphigenia In Aulis by Gluck, Brandenburg Concerto No. 3 by Bach, Waltz of the Flowers, from Nutcracker Suite by Tchaikovsky, which proved so attractive as to demand a repetition and the Scheherazade Suite of Rimsky-Korsakoff.

Chavez and McArthur Conduct

The two following concerts by the symphony introduced guest conductors—Carloz Chavez on Feb. 4, and Edwin McArthur on Feb. 18 with Kirsten Flagstad, soprano, as soloist in the latter event. Although Mr. Chavez included works of Beethoven, Haydn and Buxtehude, his Debussy and de Falla were the most interesting. In three dances from The Three-Cornered Hat, Mr. Chavez reached an exciting climax. He was enthusiastically received.

After admiring the pianistic artistry of Edwin McArthur for some time, it was gratifying to find an equally high standard of musicianship in his conducting. The assistance by the orchestra given Mme. Flagstad was superb. She sang Leise, Leise From Der Freischütz by Weber, a group of Grieg Songs, and closed with a rare presentation of Brünnhilde's Immolation Scene, from Götterdämmerung.

Crooks Pleads for Support of Musicales

Mrs. Lawrence Townsend's seventeenth season of morning musicales at the Mayflower Hotel closed with two concerts. At the first of these Suzanne Sten, mezzo-contralto, John Seagle, baritone, and Emile Baume, pianist, were heard. The last gave us a newcomer, Risé Stevens, mezzo-soprano, and Richard Crooks, tenor, both of the Metropolitan Opera. Mr. Crooks had appeared at the first of these concerts ten years ago, and to celebrate the anniversary a number of gifts were presented to him. The series ended very happily with an appeal by Mr. Crooks to the audience, saying that he hoped they would continue their support to Mrs. Townsend so that she might continue her work here next season.

Edbert K. Ruhl, a young Washington tenor, appeared in Constitution Hall in a program shared with Nicola Moscona, basso, and Emilio Roxas, Mr. Ruhl's teacher. A large number of loyal Washingtonians received Mr. Ruhl, and both he and Mr. Moscona were warmly applauded.

Flagstad and Pons in Recitals

Mrs. Dorothy Hodgkin Dorsey presented Kirsten Flagstad in a full length recital. This program, traditionally classical in style, was sung as only Mme. Flagstad can. Such spontaneous and genuine enthusiasm is not often seen. Edwin McArthur offered superb assistance at the piano.

Under the above management, Lily Pons again packed the huge Constitution Hall and demonstrated her artistry and musicianship, and proved a delight to the eye as well as the ear. Her program varied between French and English ballads and ended with the Mad Scene from Hamlet by Thomas. In conclusion, she was compelled to give as encores a number of popular coloratura songs. At the piano, Frank La Forge offered excellent assistance.

G. E.

Photo by Henryk, Chicago

THADDEUS KOZUCH,

pianist of Chicago, who won in a contest recital appearance in the Adult Education Council's series in Orchestra Hall, Chicago, with his teacher, Rudolph Ganz, Karol Ripa, counsul general of Poland and Mrs. Ripa, and Ralph McCallister, director of the Adult Education Council.

Youths of Country Volunteer For All-American Orchestra

First Concert of Ensemble Under Stokowski Planned for Washington on July 4

(*See page 3 for other story.*)

WASHINGTON, D. C.—Application forms for the thousands of young men and women who have indicated they would seek jobs in Leopold Stokowski's "All-American Youth Orchestra" were sent by the National Youth Administration to its state offices.

Applications are now being filed with N. Y. A. offices and preliminary auditions are being held under N. Y. A. auspices from Jan. 15 to March 15, Administrator Aubrey Williams announced. Regional and final auditions for the selection of the 109 members of the Stokowski Orchestra will be held thereafter, with agents of the conductor in charge. Mr. Stokowski plans to take part personally in the final sections of the youth who will be employed by him to make a good-will trip through Latin American countries this summer and fall, to play modern as well as classical music.

Administrator Williams disclosed that applications have been received in large numbers in many places and auditions have already been started in New York City, Philadelphia, Washington, D. C., and San Francisco, where Mr. Stokowski himself has taken charge. In some places it may be necessary to hold daily sessions to hear all the applicants. Local committees of qualified musicians are being formed to do the preliminary judging.

General requirements of the players are that they be "within an age range of about 16 to 25, be union members, with no restrictions regarding race, color, or sex. Great ability in orchestra playing and a good technique is necessary. But even more important are beauty of tone, variety of tone color, good phrasing, musical feeling, imagination, and poetry. It would be taken for granted that they read music fluently, have a good ear, and play in tune. Orchestral experience is valuable, but not one of the most important requisites. Talent is more important than experience."

To Represent Whole Country

Mr. Stokowski, in explaining his central idea, said, "The idea of the All-American Youth Orchestra is to create a musical organization which represents the whole of the United States and will be a messenger of beauty and good-will to the Latin American countries. We wish to give talented young players opportunity to play in a modern symphony orchestra of 109 musicians, and we would like to have one or more representatives from each state. I feel confident that we can build up an orchestra that will be a unique expression of the vitality, enthusiasm, and originality of American youth today."

Mr. Stokowski will hold his final audition in April and will be entirely responsible for all arrangements incident to the tour itself. He will assemble the new symphony orchestra of 109 members in Washington, according to present plans, and rehearse it here. The All-American Youth Orchestra plans to give its first concert at the Potomac Water Gate, July 4. Details of the South American trip are not completed or ready to announce, as negotiations with the ship are still pending. The orchestra will be paid, it is stated.

GERTRUDE EFFENBACH.

Stoessel Selects Soloists for Philharmonic Concert

Agnes Davis, soprano, Suzanne Sten, contralto; William Hain, tenor and Lansing Hatfield and Julius Huehn, baritones, have been selected as soloists for the performances on March 20 and 21 of Bach's St. Matthew's Passion by the New York Oratorio Society and Philharmonic-Symphony Society under the direction of Albert Stoessel. This will be the first New York appearance of Mr. Hatfield since last season with the American Lyric Theatre. He has been fulfilling forty-nine engagements.

Riegger Quartet Has Premiere at Juilliard

Offered at Concert by Alumni—Oratorio Evening Also Marked

Wallingford Riegger's string quartet was given its first performance on Feb. 17 at the Juilliard Concert Hall at the concert of the alumni association of the Juilliard Graduate School. The program also included Pierne's trio for piano, flute and cello, Stravinsky's concerto for two pianos, with Frances Hall and Rudolph Gruen officiating and six songs by Hugo Wolf sung by Mack Harrell, baritone of the Metropolitan Opera with Coenraad V. Bos at the piano.

Excerpts from oratorios were presented on Feb. 6. The participants included Leon Lischiner, Selma Amdur, Francis Barnard, Norman Farrow, Margaret Harshaw, Clifford Harvuot, Ramona Rockway, Eleanor Brownell, Jean Bryan, Eugene Bonham, James Curtis, Frederick Loadwick, Jane Rogers, Mary Frances Lehnerts, Estelle Hoffman, Carol Wolfe, Bernhardt Tiede and Gertrude Gibson. The accompanists included Ruth Cumbie, Frederick Kirchberger, Joseph Battista, Alberta Masiello, Randolph Hokanson, Bertha Melnik, Sergius Kagen and Ethel Mae Bishop.

Under the direction of Albert Stoessel, the orchestra gave a program recently in memory of Augustus D. Juilliard. Felix Salmond, cellist, Myrtle Wolsfeld, violist, Sol Glassberg, violinist, Florence Page Kimball, soprano and Mary Frances Lehnerts, mezzo-soprano, were soloists.

The soloists together with Sascha Jacobsen, violinist, participated in the third of the Artists Concerto Course concert on Feb. 10 under Mr. Stoessel's direction. In Debussy's Blessed Damozel, the chorus comprised Janet Burt, Annamary Dickey, Estelle Hoffman, Maxine Stellman, Ruth Twyman, Helen Van Loon, sopranos; and Mary Louise Beltz, Lucielle Browning, Dorothy Hartigan, Ruth Markus, Jane Rogers and Mildred Talbot, altos.

Louis Persinger, teacher of Menuhin and Ricci and Charles Hackett, Metropolitan Opera tenor, have been added to the summer school faculty, it was announced by George A. Wedge, director. On Lincoln's Birthday open house for alumni was held at the school.

Gordon Dilworth, baritone, Maro Ajemian, pianist, William Ehrenkrantz, violinist, Leah Effenbach, pianist, and Jane Ellen Rogers, soprano, students of the graduate school participated in a recital on Feb. 13. Ruth Cumbie, Harry Franklin and Bertha Melnik were the accompanists.

A chamber music concert by graduate students on Feb. 20 enlisted Miss Effenbach, Richard Nass, oboist, Richard Gonzales, clarinetist, Charles King, French horn, Fowler Friedlander, bassoonist, in Beethoven's E flat quintet for piano and wind instruments; Anna Tafel, pianist, Janina Gorecka, violinist and Mary Eidam, cellist, in Brahms' trio in C major, Op. 87; and Nathan Gottschalk and Mr. Ehrenkrantz, violinists; Myrtle Wolsfeld and Stephen Kondacks, violists and Dorothy Treml, cellist, in the same composer's quintet in G major, Op. 111.

The orchestra of the Institute of Musical Art of the Juilliard School, under the direction of Willem Willeke, presented Tchaikovsky's sixth symphony on its program on Feb. 23 at the institute. Anita Haines, flutist, was soloist in Hue's fantasie for this instrument and orchestra while Rachmaninoff's C minor piano concerto had Walter Schoeneweiss as soloist. The overture to Berlioz' Roman Carnival opened the program.

Skilton Keeps a Promise

CHICAGO.—In 1926 when the oratorio, The Guardian Angel by Charles Sanford Skilton, of the University of Kansas, was given its premiere at Independence, Kan., under the direction of Alfred Hubach, choral conductor, the composer promised the conductor that when he had completed twenty-five years' service in that city he would write an anthem for Hubach in honor of the occasion. Last fall Skilton was notified that the time had come and accordingly wrote the anthem, Lord of All Being, and dedicated it to Hubach. The state conference of the Methodist Episcopal Church was taking place at Independence at that time and the Carl Fischer Company published the anthem in the short space of eleven days for its first performance there.

R. D.

Casadesus Soloist with Orchestras

Robert Casadesus, French composer-pianist, following a re-appearance tonight (March 1) at Princeton University will be heard on March 4 on the Philadelphia Forum Series. On March 7, 8 and 10 he is soloist for the fifth season with the New York Philharmonic; on March 11 makes his second appearance in Montreal; and 14 and 15 his third appearance in the Eaton Series in Toronto. On March 11 he appears with the Montreal Orchestra and on April 5 with the Minneapolis Symphony.

JOHN CARTER,

tenor of the Metropolitan Opera, and his dog, Sir Boss, at Mr. Carter's farm near Bear Mountain in Rockland County, New York.

Baltimore Symphony Adherents Mount Under New Native Leader

Philadelphians with Eugene List and National Forces with Novaes Among Applauded Visiting Groups

BALTIMORE, MD.—Howard Barlow, midway in his first season as a conductor of the Baltimore Symphony, has firmly established himself in the favor of local concert goers. Seats for all the concerts have been completely sold out in advance and enthusiasm runs high.

A number of "first times" featured the first two concerts. At the second, Barlow gave the recently unearthed "Paroxysms" waltz by Johann Strauss and Weinberger's variations and fugue on Under the Spreading Chestnut Tree. This same program also included a superb performance of the Brahms' Second Symphony and an effective orchestral transcription of Charles T. Griffes' The White Peacock. The third program featured Mendelssohn's Fingal's Cave Overture and his Reformation Symphony, in addition to three movements from MacDowell's Second "Indian" Suite, the Liszt Orpheus and the Ravel Bolero.

Concerts for the Young

The Concerts for Young People have been successful, the youngsters approving of the new conductor. He uses different methods from those followed at these concerts in recent years and draws his youthful listeners into the proceedings in a way that brings the music closer to them. Each program, for instance, features an above-the-average local musical youngster, who works with the conductor on the stage and serves as a sort of tie between conductor and audience. A number of interesting works have been introduced on these children's concerts.

Franz C. Bornschein continues to present talks at the Baltimore Museum of Art on each adult concert the Thursday preceding each Sunday's performance.

Philadelphians and Eugene List Appeal

The Philadelphia Orchestra, Eugene Ormandy conducting, presented a particularly satisfying concert before the customary packed, enthusiastic audience. The symphony was the popular Franck and the program opened with the overture to Wagner's Flying Dutchman. The soloist was young Eugene List, brilliant young American pianist, who was heard in the lovely Schumann concerto in A minor. The orchestra was in fine fettle and enveloped all the works presented with that rich artistry that characterizes this distinguished organization.

The Bach Club presented the Kolisch Quartet at Cadoa Hall before a capacity audience that apparently found much to please it. The program opened with Beethoven's 16th quartet, Op. 135. After the intermission came the baffling quartet, No. 2, op. 17, by Bela Bartok, the program closing with Mozart's Quintet in G minor, No. 3. The quartet was assisted by Kurt Frederick, viola.

That brilliant genius of the organ, Virgil Fox, gave another in the Bach Club series when he appeared in recital at the Peabody Conservatory of Music, playing the mammoth Leakin organ. A number of monumental works were included in his program and Mr. Fox dispatched them with that consumate ease one has come to expect from this young artist. His pedal work, as always, was breath-taking.

Novaes with National Forces

Guiomar Novaes, Brazilian pianist, was soloist at the National Symphony Orchestra's third concert of the season at the Lyric. She replaced Myra Hess, detained in England by the exigencies of war, and was heard in two works: the Mozart E flat concerto and Momo Precoce by Villa-Lobos, the latter work receiving its North American premiere on this occasion. The Villa-Lobos work is a riot of vivid color and some of its tonal assaults sounded strange to ears unaccustomed to its musical language. Miss Novaes played both works brilliantly. The remainder of the program consisted of a Handel Suite and Stravinsky's Fire Bird Suite, the latter receiving a splendid performance under the baton of Dr. Hans Kindler.

Peabody Recitals

The distinguished Griller Quartet made its local debut on the Peabody Friday afternoon series, presenting a particularly fine program. The audience was warm in its enthusiasm over the work of this seasoned group in three quartets: the Haydn E flat, op. 33, No. 2; the Arnold Bax quartet in G major and Mozart's in B flat major. All were beautifully played. On the following Friday, Alexander Sklarevski, member of the Peabody piano faculty, was heard in his annual recital and again revealed himself as a truly fine artist. He included two of his own works, Poem and Zouleika, and, for an encore, played still another, all three of them having recently been published. Emanuel Feuermann, cellist, presented superbly a fine program. On the following week, the solo recitalist was Pasquale Tallarico, also of the Peabody piano faculty. As is customary with this pianist, he assembled an unfamiliar program of unique interest and then played it as it should be played.

Rosenthal in Recital

The piano lists were swelled at the Lyric when the veteran Moriz Rosenthal was heard in recital by an audience that marveled at his tremendous facility, a facility that escapes the ravages of the years. This last representative of an era fast fading still attacks his instrument with the vigor of a youngster.

Claire Coci opened the current series of three organ recitals to be presented at the Peabody. . . . The Jooss Ballet presented two new works when it appeared here under the management of William A. Albaugh—Chronica and Spring Tale. The audience was large. . . . A new song, still in MS., by Franz C. Bornschein, In Dreams, was sung by Kathryn Gutekunst, contralto, at a Baltimore Music Club concert. . . . When Pinafore was presented at Palm Beach, Florida, recently, the cast included, in addition to John Charles Thomas, Eugene Martinet, of this city, and El Gary, now living here, and a pupil of Mr. Martinet, director of the Baltimore Opera Company.

The seat sale for the three operas to be presented here in March by the Metropolitan Opera Company is breaking all records, according to Frederick R. Huber, local representative of the Met.

GUSTAV KLEMM

THE TRAPP FAMILY CHOIR AND KIRSTEN FLAGSTAD

as they arrived last autumn on the SS. Bergensfjord from Oslo. The Choir has made a cross-country tour in its own special motor-bus.

League of Composers Honors 5 Europeans

At the second concert of the League of Composers' seventeenth season, held at the Auditorium of the Museum of Modern Art on Feb. 11, five European composers now living in this country were honored.

They were Nikolai Lopatnikoff, born in Estonia, and trained in Berlin; Alexander von Zemlinsky, from Vienna; Karol Rathaus, born in Poland and educated in Vienna; Paul Dessau from Germany; and Stefan Wolpe, from Berlin and Vienna.

The assisting artists included Rose Landwehr, soprano, Ruth Kisch-Arndt, contralto, Evsei Beloussoff, cellist, Felix Galimir, violinist, Lotte Hammerschlag, violinist, Irma Wolpe, pianist, Edward Steuermann, pianist, Paul Breisach, pianist, and the Perolé String Quartet, Joseph Coleman, violin, David Mankowitz, violin, Lillian Fuchs, viola and Ernst Silberstein, cello.

Mr. Lopatnikoff's Sonata for Cello and Piano, Op. 11, written about ten years ago was played by Evsei Beloussoff with the composer at the piano. Its three movements, Allegro energico, Andantino and Allegro, generously dissonant in their polytonal structure, were pervaded by a charm emanating from the folk character of the rhythmic and melodic patterns.

The Three Songs by Alexander von Zemlinsky, sung by Rose Landwehr, Paul Breisach at the piano, were solid pieces of an early Schönberg character, of which an African Dance impressed with its greater originality.

The Third String Quartet, Op. 41, by Karol Rathaus proved the outstanding composition of the evening. Composed in 1937 and performed in London at the I. S. C. M. festival in 1938, it is a work whose stylistic and philosophic aesthetic is neither apparent nor manifest, but whose material and workmanship attests to uncommon strength, clarity of thought and sincerity of purpose. With rhythmic elements interchanged with long expressive melodic passages, it is a fine example of radical devices put to organic use.

JOSEPH SZIGETI,

violinist, was soloist on Jan. 25 and 26 with the Detroit Symphony Orchestra in the Brahms concerto. He has been engaged for the forthcoming Ann Arbor Festival as soloist with the Philadelphia Orchestra.

Paul Dessau's Psalm 111, for voice and three strings, performed by Ruth Kisch-Arndt, Felix Galimir, Lotte Hammerschlag and Ernst Silberstein, suffered from excess repetition which the thematic ideas possessed neither the weight nor profoundity to support.

The March and Variations for two pianos, Op. 21, by Stefan Wolpe concluded the program. Built on a very simple but rhythmically provocative theme, it is clever, effective, ingenious at times, and intriguing for the orchestral dynamic use of the two pianos. Irma Wolpe, the composer's wife and Edward Steuermann came off very well with the difficult music.

F. F. R.

N.A.A.C.C. Marks Seventh Birthday

The National Association for American Composers and Conductors celebrated its seventh anniversary with a concert and reception at the Henry Hadley Studios on Feb. 11. Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs, was also honored on this occasion. Mrs. Ober, who mentioned that her organization was six times as old as the National Association, spoke of their common purpose and relationship and pledged the National Federation's support and encouragement of the younger group.

Mrs. Anita Winch, who was associated with Dr. Hadley, founder of the National Association for American Composers and Conductors, read the last address he made to his organization in 1936. It was also remembered at this time that the National Federation music prize in 1901 went to Dr. Hadley.

Mrs. Hadley, before she cut the Association's birthday cake, whose seven candles Dr. Sigmund Spaeth lighted, spoke briefly of her husband, and in his memory urged the Association to carry on.

The program before the reception consisted of prize-winning compositions sponsored by the National Federation of Music Clubs. A Sonata by Carl A. Preyer for piano was played by George C. Trovillo; Donald Dame, tenor, sang the Song Cycle, Around the Year in Haiku by Mae Louisa Nelson; Henry Holden Huss played his Poem for piano; Emily Roosevelt sang a group of songs by Genevieve Davisson, Ruth I. Fisher, Granville English and Henry Holden Huss. and H. Merrills Lewis's Sonata for Violin and Piano was played by Philip and Bernard Frank.

F. F. R.

Building Audiences for Future Entails Special Work with Youth

Improvement of Standards in Music Education Today Found Conducive to Appreciation

By AVIS BLIVEN CHARBONNEL
Director, Community School of Music, Providence

PROVIDENCE, R. I.—No longer can the composer of today complain of a hostile, unwilling or antagonistic audience if it is composed of young people, for they are intensely interested in every kind of experiment, prepared to listen critically and welcome with enthusiasm everything new. They may not always understand the work but at least it is not offensive to their ears. Nine times out of ten they like it and many times a second hearing is demanded.

This is not true of their predecessors, for they not only find contemporary music offensive but scarcely know what it is all about and are too annoyed to investigate. They are not as contemporary minded as the young generation, nor are they so admirably equipped with the technique of listening.

Compare the opportunities for music education today with the meagre programs that existed twenty years ago. Then the goal of nearly every student was to become a virtuoso in some special field of music. The galaxy of great interpreters then appearing in concert all over the country stimulated such an ambition. There was little ensemble playing. What little there was resulted in spontaneous individual planning and was almost wholly unorganized.

Comparatively speaking, there were few big orchestras and since radio was not developed and orchestras were not touring, the listener had to go where they were located. Needless to say, this was impossible for the average student. There were a few reputable conservatories. The music in the public schools consisted of singing a song after psalm reading and singing once a week under the guidance of a capable musician who put it over by mixing plenty of funny stories with the weekly half hour supposedly devoted to ensemble music for the entire school that assembled in the hall for such recreation. We had no school orchestras, bands, glee clubs nor appreciation courses.

Music in the colleges at that time had scarcely attained as dignified a rating as academic studies. Now nearly every high school and college in the United States has an orchestra, glee club, appreciation course and band.

Then there are the additional WPA projects, radio programs, leisure time and recreation programs. Settlement schools are offering commendable programs in which participation plays a large part. At the moment, I venture to say there is more music for people than ever before in the history of this country and there is every reason to believe there will be more rather than less. For not only is this a renaissance period of music but a transition into something new of lasting permanence. It is utterly illogical and unreasonable to think that we are not equipping a future generation with keen critical acumen, sensitive understanding and criteria of high standards.

Some Pitfalls

There are however, in my estimation, pitfalls to be avoided and they are alarmingly imminent. One is too great emphasis put upon the value of ensemble playing before there is sufficient preparation to qualify one to join such a group. The other is too great haste and speed in preparation with a consequent lowering of high standards of achievement. There is a time element which enters into the development of technique and taste and which cannot be ignored. The American way will not work with music and it will be disastrous to try it. Patience, perseverance, indifference to time, more than anything else, make a musician, both amateur and professional.

These characteristics do not predominate in the young people as we observe them now. They must be taught, too, that it is necessary to acquire an excellent, facile technique to express easily what they feel before joining an ensemble group. To stimulate an interest in technical achievement first, there must be a completely new approach, a new method of procedure, a new program offered the student if one is to capture his ambition. But that is another story. Provided these pitfalls can be avoided, it is safe to predict we are in for a golden age of music productive of a new school, America's lasting contribution to posterity.

Photo by De Bellis Studio

CONSTANTINE CALLINICOS,
pianist-accompanist, pupil of Ernesto Berúmen, has filled many professional engagements this season, among them several concerts in Canada and on the West Coast with Lily Pons.

ASCAP Sponsors Contest for College Students

The American Society of Composers, Authors, and Publishers, has announced that it will sponsor an ASCAP fellowship competition for composers and authors of college musical plays.

The purpose of the competition is to encourage and stimulate the development of creative talent among students in institutions of higher learning, particularly in reference to the composition and writing of musical plays, musical comedies, operas, light operas, operettas and musical revues, suitable for stage production.

Eligible to compete are students, including graduate students, enrolled in institutions of higher learning listed by the American Association of Colleges and Universities or in accredited normal schools, or colleges of education. A judging committee of three, selected from faculties will be appointed annually in each region. To this committee is assigned the duty of adjudging the merit of the various works entered in each of the eight separate regions into which the country will be divided.

Photo by Monoson, N. Y.

MRS. DOROTHY L. McFADDEN
founder and director of Junior Programs, Inc.

Junior Programs, Inc. Reports Expansion

The past season has seen marked progress in the Junior Programs, Inc., Dorothy L. McFadden, founder-director, states. Three units have brought opera, ballet, concerts and drama to audiences composed mainly of children from coast to coast, at admission prices ranging from ten to twenty-five cents.

Saul Lancourt is production manager and director of the opera company, which has the distinction of touring the longest season (thirty-six weeks) of any adult professional opera company. By the end of the season they will have sung some 150 performances before approximately a quarter of a million youngsters, with sometimes as many as ten engagements a week. Individual audiences have numbered as high as 6,000 and more, and present indications are for at least a 25 per cent increase in bookings for the 1940-41 season, Mrs. McFadden reports.

Junior Programs, Inc., has added a new production to its repertoire, the John Erskine-Louis Gruenberg opera, Jack and the Beanstalk. A lively pace was set in a special performace for adults at the Heckscher Theatre, New York, on Jan. 25, directed by Saul Lancourt and Isaac Van Grove and coached by Margaret Carlisle. The cast included Alma Milstead, who sang with the Juilliard company in the premiere about eight years ago; also Marion Selee, Howard Laramy, Tom Williams, Cecile Sherman and Albert Gifford.

Houston Symphony Tries "Mystery Program" Plan

A new sort of musical quiz was tried out recently by the Houston Symphony Orchestra, Ernst Hoffmann, conductor. Instead of a listing of compositions, the "mystery program" included space for four numbers. The first was a symphony, but the number and composer were missing. Secondly came an overture followed by ballet music and a waltz, but here also the larger scores from which these excerpts were taken and the names of the composers were left blank.

Complimentary tickets were the prizes.

". . . he sang with purity of tone and sincerity of purpose, disdaining an easily won ovation. His thrilling D-flat is not soon to be forgotten."
New York Herald Tribune, January 2, 1940

Jussi Bjoerling

. . . THE OUTSTANDING TENOR OF OUR TIMES

". . . the difficult high C in the 'Salut demeure chaste et pure' issued forth with a purity and glamour of sound that brought back memories of the more golden days of operatic singing, as, indeed, did the entire delivery of the aria with its firmly chiseled but sensitively managed melodic outline . . ."

New York Times, December 29, 1939

". . . singing with taste, discrimination and honest musicianship . . . there were thunderous applause and encores. . . . For sheer natural gift of voice there are few, if any, tenors who surpass Mr. Bjoerling."

New York Times, February 3, 1940

NEW VICTOR RECORDS

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Paris Music Takes Forward Spurt As Civilian Life Broadens Scope

New Group for Modern Concerts Formed—Maurice Ravel's Memory Eulogized—Orchestras and Recitals Heard

By IRVING SCHWERKÉ

PARIS.—Musical activities in the French capital have taken a sudden spurt forward. Many fine concerts were given the past month and many more are announced for this, and with "big" names, too.

Do not imagine that folks are going to concerts with fear and trembling, for they are not; they are attending their musical entertainments in perfect calm, with admirable mental and emotional discipline. Halls are crowded to the capacities allowed by the authorities, performances are generally of a high quality, and audiences seem to have acquired an appreciative ability that is quite new for a city which, in normal times, annually boasts more concerts, recitals and operas than any other centre.

Ravel's Memory Honored

The first seance of the season of the S.I.A.M.F. (Société Internationale des Amis de la Musique Française) and which took place in a packed Salle Gaveau, was an all-Ravel program. The proceeds of the event went to L'Aide aux Musiciens Mobilisés and to Déjeuner des Lettres et de la Musique. The list consisted of Histoires Naturelles, Gaspard de la Nuit, various songs, Tzigane, violin and cello sonatas, and the string quartet. Interpreters were Madeleine Grey, Ricardo Viñes, Gabriel Bouillon, André Bourdron, Francis Poulenc, Pierre Maillard-Verger, Pierre Bertin, and a string quartet headed by M. Loewenguth.

New Group for Modern Music

Among the optimistic signs of the time is the creation of L'Association de Musique Contemporaine, formed of composers now in Paris, the object of the organization being temporarily to replace the activities of the associations which have been obliged to suspend their work, and to remind people of the fact—apparently quite forgotten by the radio and the symphony orchestras!—that musical composition did not come to a halt with 1910. Those who lust for new examples of the tonal art can slake their desire of a Sunday morning in the hall of the Archives Internationale de la Danse, where the present Association holds forth.

To date four concerts have been enjoyed, composers presented being Milhaud, Barraud, Bondeville, Harsanyi, Schmitt, Tomasi, Rosenthal, Martelli. Roussel, Roland-Manuel, Tansman, Debussy, Delannoy, Joubert, Brero, Jolivet, Delvincourt, Stravinsky, Kapralova, Borkovic, Bartok, and Beck. Among the applauded protagonists have been Rudolph Firkusny, Jeanne Isnard, Marthe Brega, Jacqueline Brilli, to mention only a few.

Born of the great problems of the hour, the Association has before it an important role, even an extraordinary mission. Open to all "tendencies" in modern music, it will fulfill that role (the concerts already given encourage the belief that such will be the case) in proportion as the musical idea, and not persons, is served, and only the highest quality of each "tendency" is admitted. Time alone can tell.

Orchestras Active

The orchestras, as already hinted, are not these days making themselves proponents of irrubrical new music, but rather choose to rely on the long-established, didactic fulminations of other epochs. Which, of course, is their own business, if that is the way they look at it, and provided the public responds, which it certainly does. The Colonne-Lamoureux, conducted by Paul Paray, presented Borovsky in a Bach concerto and Danse Macabre by Liszt; while the outstanding soloist of the month with the Pasdeloup Orchestra, directed by Albert Wolff, was Witold Malcuzynski (Chopin Grand Prize, Poland, 1937) in the Chopin F minor concerto.

A benefit concert for the War Work of the Aero-Club of France and Polish Aviation, at the Grand Opera, enlisted the services of the Opera Orchestra, conductor Gaubert, Wanda Landowska, harpsichordist, and Huberman, violinist. The program included works of Bach, Berlioz, Couperin, Purcell, Rameau, Chausson, Debussy and Szymanowski. Though there were moments when the participating parties did not get quite on terms, the event procured considerable enjoyment for a numerous and applausive congregation.

American Pianist Bows

Vera Franceschi, sixteen - year - old pianist from San Francisco, gave a good account of her attainments in her Salle Chopin recital, a large and enthusiastic crowd being on hand for the occasion. Playing a list that consisted almost entirely of works in proportions akin to Gothic cathedrals, coliseums, and Rockefeller Centers, Miss Franceschi disclosed a large mechanical equipment, a natural feeling for tone and its infinite varieties, and a communicative sense of rhythm. She not only took great delight in her Bach-Busoni, Beethoven, Debussy, Chopin, Liszt and encores, but brought such a delightful attitude to her work that a charmed and delighted audience was the most natural of natural results.

American Opera Evening to Present 3 New Scores

Three American opera composers will be honored by a concert performance of excerpts from new works to be given in "An Evening of Premieres" at Carnegie Hall, New York, March 17. Deems Taylor's Basque opera, Ramuntcho, with a book by himself based on the Pierre Loti novel, will be represented by the Introduction and Ballet Music from this work. William B. Dinsmore's opera, Thorwald, with setting in eleventh century Norway, and libretto by Marion Hazard, will also be heard. The third opus is Vittorio Giannini's opera, Beauty and the Beast, written for a premiere by the CBS Workshop last year. Players from the New York Philharmonic Orchestra under Josef Blant will participate. In the Giannini opera will be Germaine Bruyers, soprano; Pauline Pierce, mezzo-soprano; Brooks Dunbar and William Horne, tenors and Anthony Scott, bass. Wilbur Evans, baritone, will sing the title role in Thorwald, with Emma Belden, soprano, Ivan Ivantzoff, tenor, and Pauline Pierce, mezzo-soprano, as the remaining members of the cast. A committee of music patrons headed by Mrs. Frederick Steinway is sponsoring the event.

Indianapolis Fund for Finnish Musicians Grows

Suggested by Fabien Sevitzky, conductor of the Indianapolis Orchestra, the executives of the organization and some of its patrons and friends are collecting a sum of money to be known as the Sibelius Fund, and to be used by that composer for the relief of needy Finnish musicians. So far $1,200 has been sent to Sibelius, and further donations are to follow.

Melchior in Brooklyn Recital

Lauritz Melchior, Wagnerian tenor of the Metropolitan Opera, gave a recital on Feb. 21 at the Brooklyn, N. Y. Academy of Music. His program was the ninth in the Music and Dance Series under the auspices of the Brooklyn Institute of Arts and Sciences. Ignace Strasfogel assisted at the piano.

"Belief in Artist" Is Essential to Agent

By DR. THEA DISPEKER

A feeling for talent and an unbounded enthusiasm for the artist whose career one undertakes to serve, are, in my opinion, the most successful attributes a representative and concert manager can possess. In my own case, I helped and advised artists out of devotion to their art, long before I got into the business. Getting into it was more of an accident than a compulsion, but today the accident is both a compulsion and a career.

DR. THEA DISPEKER

In serving as an artist's representative, it seems to me that a profound belief in the musician's individual talent is the firmest road upon which an artist and a representative can work to the mutual advantages of both. I think also that there must be a personal sympathy, a similarity of thought for the basic understanding necessary for the best results.

"Personal" Approach Counts

As far as the business of managing goes, it has been my experience that an engaging appearance (if the manager happens to be a woman), smart clothes, a charming and convincing manner, and the ability to sense what programs and artists would best suit the person whom you are approaching, are the best guarantees for success.

I think that business prospects for next season seem very good indeed, if for no other reason then that at this time people want entertainment as an antidote for the trying situation of the world, more than ever.

Sees Demand for Ensembles Growing

A demand for ensemble groups, particularly in clubs and colleges, is growing. My own Stratford Serenaders, baritone, recorder and piano, who specialize in original Elizabethan music, have met with outstanding success.

The artists and ensembles for whom I am personal representative include: The Perolé String Quartet, Magda Hajos, noted Hungarian violinist, Augusta Scheiber, pianist, Dorothy Minty, violinist, Gertrude Bary, pianist, Sidney Sukoenig, pianist, Rose Walter, soprano, Alice Prowse, Australian pianist, and the Melodists, two sopranos and piano, who specialize in Viennese and historical programs in special arrangements.

NBC TENOR STAR

EUGENE
CONLEY
Radio - Concert - Oratorio

"The very competent tenor soloist was Eugene Conley, the never failing smoothness of whose singing entitled him to special commendation." *Christian Science Monitor—Boston*

"His enunciation in English, French and German is as plain as print." *Russell McLauchlin, Detroit News*

"Mr. Conley's voice is of first rank—resonant, high and clear." *F. Sherry, Troy Record*

"He sounded a ringing High C that thrilled every hearer." *Utica Daily Press*

National Broadcasting Company, Radio City, New York

ARTHUR LE BLANC Violinist

N. Y. HERALD TRIBUNE

Nov. 27, 1939

LeBlanc Gives Violin Recital In Carnegie Hall

By Jerome D. Bohm

Violin playing of exceptionally arresting qualities was proffered by Arthur LeBlanc in Carnegie Hall yesterday afternoon. This young Canadian, who made his local debut in Town Hall last May, **should gain wide recognition, for he is an artist in the truest sense of the word.** That his chief concern is with the more serious aspects of his art was apparent from the choice of his program, which made little concession to popular taste; the greater portion was given over to three sonatas—Tartini's in G minor, Brahms's in G major, Op. 78, and Faure's in A major. In addition to these, the prelude in E major from Bach's Partita in that tonality, and a concluding group of compositions by Debussy, Wieniawski-Kreisler, Paganini, Dvorak-Kreisler and Kreisler were performed.

Seldom does one hear a tone of such consistent loveliness as that with which Mr. LeBlanc invests his interpretations. At once transparent and glowing, and always pure in intonation, it is an unfailing balm to the ear. But Mr. LeBlanc has considerably more to offer than mere tonal beauty, for that attribute, admirable as it is, would not by itself be enough to lend his work distinction. **In his revelation of the Tartini sonata the violinist disclosed musicianship of a high order, combining stylistic security with flawless taste. In Bach's E major prelude he gave further evidence of his sound training and technical ability.**

Uncommonly appealing was the manner in which Mr. LeBlanc discoursed Brahms's lyric G major sonata. Depth of sentiment and poetic sensibility pervaded his conveyance of the work's three movements. He was capably assisted by Sanford Schlussel.

"Seldom does one hear a tone of such consistent loveliness as that with which Mr. LeBlanc invests his interpretations. At once transparent and glowing, and always pure in intonation, it is an unfailing balm to the ear."—

—New York Herald Tribune.

THREE NEW YORK RECITALS
IN SIX MONTHS
HIGHLY PRAISED BY CRITICS

Soloist in the Spring with

Toronto Promenade Symphony Orchestra

Reginald Stewart Conducting

NEW YORK TIMES

Nov. 27, 1939

Exceptional gifts were disclosed by Arthur LeBlanc, Canadian violinist, at his recital yesterday afternoon in Carnegie Hall. Including his debut program of last May, this was the third recital given by the highly talented young artist in this city, and it **was marked by playing of a decidedly impressive order.**

Mr. LeBlanc possessed the well developed technique expected from any concert performer, **but what made his work quite unusual was the extreme beauty and purity of his tone and the rich fund of expressiveness that helped to give his performances true distinction.**

The Brahms sonata in G major seldom receives as sensitive, sympathetic and comprehending an interpretation as Mr. LeBlanc granted it. All of its tenderness and poetry was deeply sensed and convincingly conveyed in a searching reading of the all too frequently misunderstood composition.

The tranquil opening measures of the first movement were announced with a full measure of understanding that augured well for what was to follow and the promise was more than fulfilled. In the adagio division the subtle alterations of mood were skilfully communicated; whether in the more restrained lyricism of the initial and final pages of the movement, or the vividly contrasted central episode, **which was lifted to a climax of impassioned intensity. As successfully handled was the finale, where the pensively melancholy music was treated with precisely the wanted combination of soulfulness and emotional reserve.**

Mr. LeBlanc's sure grasp of style also was signally to the fore in the Tartini sonata in G minor, given with classic chasteness of line and coloring. Its largo was a noble bit of cantilena, evoked from the strings in singing tones, at once vibrant, warm and plastic, while the finale was a model of grace and refinement.

A bravura presentation of the prelude from the Bach unaccompanied sonata in E major formed a vital contrast to the sonatas mentioned. **Mr. LeBlanc played it with full, bright, round sounds of absolute evenness of texture, and as noteworthy precision of finger and bow. And like his other manifestation, it was most knowingly phrased.**

Also listed were Fauré's sonata in A, Debussy's "En bateau" and a group of display pieces by Paganini, Wieniawski and others. Sanford Schlussel afforded excellent support at the piano. N.S.

Boston Recital, Jordan Hall, April 7

Suite 701 **119 West 57th Street** **New York**

"Stage-Fright, Bogey of Pianists, Conquerable," Says Rudolf Réti

Eminent Composer and Critic Devises System Which Inculcates Perfect Memorizing to Overcome Fault

"A music teacher should never forget that the task of teaching musical appreciation and technique of the instrument are inseparable," said Dr. Rudolf Réti in a recent interview, discussing the problems of modern piano instruction.

"Some teachers, themselves very good pianists, are apt to overemphasize the instrumental part of their function. On the other hand, some instructors are carried away by the desire to impress their students with the musical content of the works they are studying, and thus they neglect technic. Being a composer as well as a pianist, I have always endeavored to achieve a balance between these two extremes.

Fingering Exercise Should Be a Musical Study

"It is my conviction that fingering-exercise for the beginner shouldn't be practised as a mere mechanical act but as an actual musical study. So I try to have my pupils play in a really musical way, that is, with definite rhythm and dynamic coloring, from the well-known elementary exercise with one finger through the continuing studies.

"At the same time, I make it clear to the pupil that often, for instance in Beethoven sonatas, a merely technical passage, seemingly written for brilliancy's sake only, actually turns out to have a decisive musical effect. Such a way of study seems to me the best for children, as well as for adults and even for concert pianists.

Stage-Fright Styled Greatest Enemy of Success

"For concert pianists, my method is especially adapted and here it has proved most effective, as it frees the artist from his worst enemy, stage-fright. This is, of course, one of the most important factors in an artist's success or failure.

"Certainly stage-fright is a psychological phenomenon, which, however, has its roots in some musical deficiency which even the most accomplished artist may have. But this deficiency gives the artist a feeling of insecurity which keeps him far below the performance of which he is capable.

"Especially with pianists; 90 per cent of their stage-fright has its source in uncertain memorizing, as playing by heart is often based on instinct rather than actual knowledge. But this instinct, though working smoothly under everyday circumstances, frequently fails in the nervous moment of actual concert performance. Moreover, this problem is often complicated by the embarrassment of the performer in confessing his handicap to others and even in admitting it to himself. But, in the many years I have studied these problems and made experiments with them, I have developed a whole system of overcoming them.

"This system shows one how to support technique through music and music through technique. It enables the pupil to comprehend a musical work as a synchronous source of several series of sounds, in which the important ones prop the less important. Finally, the system guarantees definite security in playing by heart, because the lack of this is a serious although superfluous impediment, as it has nothing to do with the artist's real vocation."

Has Appeared Widely As Critic and Writer

Dr. Réti, who intends to devote the major portion of his time to teaching, was active as a prominent composer and music critic in Vienna for many years. He received international recognition as composer and pianist in many European centers and radio stations, at the Salzburg Festivals, Société Nationale, Paris, and elsewhere, chiefly in programs of his own works. These include a suite, David and Goliath, which has been played by the Concertgebouw Orchestra in Amsterdam, and the Kansas City Philharmonic Orchestra, under Karl Krueger. He was the founder of the first International Chamber Music Festival at Salzburg in 1922 and the sponsor of the International Society of Contemporary Music on the occasion of this festival. As composer, pianist, teacher and writer he occupied an important place in Europe for some years prior to his coming to the United States. N. D.

Garbousova Premieres Jacobi Score Written for Her

The first performance of a work written for her and dedicated to her by Frederic Jacobi was given by Raya Garbousova, cellist, at her Town Hall, New York, recital recently. The score, based on a Palestinian folksong, is one of a series of such works written by Mr. Jacobi for cello and piano and for violin and piano.

Mr. Jacobi has been reengaged by the University of California for its summer session in Berkeley. He will offer three weeks' study of Mozart's piano concertos, assisted by his wife Irene Jacobi; two weeks of Stravinsky and a week on contemporary native composers.

A work for harp and strings, dedicated to Marcel Grandjany has just been completed by Mr. Jacobi.

ROSEMARIE BRANCATO,
coloratura soprano, left, and Madame Greta Stauber, singing teacher, with whom she has been studying recently.

Risé Stevens to Appear with Colon and San Francisco Operas

Risé Stevens, mezzo-soprano of the Metropolitan, engaged for the first time by the San Francisco Opera for its autumn season will sing the title role in Strauss' Rosenkavalier which will be sung in English under the direction of Erich Leinsdorf. Lotte Lehmann will sing the Marschallin. Miss Stevens also will appear as Amneris in Aida in Italian.

Floro M. Ugarte, director general of the Teatro Colon in Buenos Aires, who is now in New York, has re-engaged Miss Stevens for next season there. She will appear in the French, German and Italian repertoire. Miss Stevens also appears there in Beethoven's Missa Solemnis.

Cleveland Institute Presents Concerts

CLEVELAND, O.—Nevada Van der Veer, contralto, head of the voice department at the Cleveland Institute of Music, sang groups by Schubert and Strauss and five songs by Herbert Elwell, head of the theory department, at her recent recital in the institute. Ruth Edwards of the piano faculty was her accompanist.

On March 1 (tonight), the symphony orchestra will be heard at John Jay H. S. auditorium under the direction of Beryl Rubinstein, director of the institute. Janet Myers, Joan Slessinger, Harold Fink, Andrew Veres, Everett Lee and James Ceasar, students, will assist. Mr. Ceasar was chosen to appear as soloist with Raymond Paige's orchestra on the Musical Americana radio program on Feb. 15. A pupil of Josef Fuchs, head of the violin department, he receives his bachelor of music degree in June. He played the Pugnani-Kreisler Praeludium and Allegro.

Mr. Rubinstein and Arthur Loesser give another two-piano program on March 3 at the Harvard Club, New York.

Maria Safonoff in 2 Concerts

Maria Safonoff, pianist, was heard in two concerts recently at Greenwich Academy. Her first program included Beethoven's D major sonata, Op. 10, No. 3, Scarlatti's D major sonata, three Chopin etudes, Liszt's La Campanella and Liapounoff's Carillon, which Miss Safonoff played in memory of Charles R. Crane. The pianist spoke of Mr. Crane's activities in behalf of Russia and his love for the Russian Church singing. Following the Revolution, Mr. Crane was able to get a set of bells from Russia which he later presented to Harvard University. In response to the audience's requests, Miss Safonoff repeated the Liapounoff work at her second program at Greenwich Library, when music by Scriabine, Tchaikovsky, Glinka, Balakireff and Moussorgsky made up the remainder of her list.

Briselli to Experiment with Music Therapy

As a prelude to a series of experiments on the therapeutic and emotional-stabilizing effects of music, on which he will work with the New York Hospital Music Committee during the coming months, Iso Briselli, Russo-American violinist gave a program recently for patients in the psychopathic wards of Bellevue Hospital.

Mr. Briselli makes his Chicago debut on March 3, playing the Bruch concerto with the Chicago Civic Orchestra under the baton of Hans Lange. After appearances in Marietta, Ohio; Eldorado, Kan., and Freemont, Nebr., he returns to Chicago to give a solo recital at Orchestra Hall, March 17.

Photo by Jas. Abresch

JASCHA BERNSTEIN,
cellist, will make his New York debut at Town Hall on March 3. He will play sonatas by Bach, Mozart, Debussy, Boccherini, and other works by Beethoven, Bloch, Albeniz, Fauré and Davidoff.

Esther OSBORN

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Photo by Lumiere, N. Y.

FREDERICK JAGEL

TENOR, METROPOLITAN OPERA ASSOCIATION

"His fine robust tenor was effectively used and his performance of the Donna e Mobile roused the house to tumults of applause."

Los Angeles Examiner, Nov. 7, 1939

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CONCERT SEASON NOW BOOKING

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CONCERT MANAGEMENT ARTHUR JUDSON, INC., 113 West 57th Street, New York

Division Columbia Concerts Corporation of Columbia Broadcasting System

Heifetz Plays Prokofieff Concerto with Bostonians

Flute Players' Club in 100th Concert—Return of Horowitz Among Recital Highlights of Fortnight

BOSTON.—Dr. Serge Koussevitzky, returning from his annual mid-season vacation, was warmly greeted at the Boston Symphony concerts here, Feb. 9 and 10. These concerts proved among the most interesting of the season. No matter how rewarding may be a a fortnight or so of guest conductors, one always is glad to hear this great orchestra again under the hands of the one who has made it so.

A feature of the program was the Second Violin Concerto of Prokofieff, played by Jascha Heifetz, who had introduced it here two seasons ago. In a splendid performance, the work made an even better impression than it had previously. It was also good to hear Vincent D'Indy's monumental, if eclectic B flat Symphony, which had not been put on a Symphony program since 1932. The swollen but exciting "orchestral interpretation" by Respighi of the Bach organ Passacaglia and Fugue in C minor, brought the concerts to a close in some of the most gorgeous sonorities these ears have heard.

Flute Players Mark 100th Concert

Boston's remarkable chamber music organization, the Flute Players' Club, celebrated their 100th concert at the Hotel Vendome Sunday afternoon, Feb. 11. It was a gala afternoon, attended by a large and most cordial audience. There was fitting recognition of the fine work of Georges Laurent as musical director, when, with a charming speech, the club's president, Malcolm Lang, presented Mr. Laurent with a silver dish.

The performers were, in addition to Mr. Laurent, his colleagues of the Boston Symphony, Gaston Elcus, violin; Jean Lefranc, viola; Alfred Zighera, cello; Fernand Gillet, oboe; Raymond Allard, bassoon, and Jesus Maria Sanroma, piano. The program included the Mozart Quartet for oboe and strings (K. 370); Spanish piano music by Infante, Albeniz and De Falla; the Minuet from Gluck's Orpheus (played in memory of the club's founder and former secretary, Frederick H. Mills); Chausson's Piano Quartet, and pieces by Rieti and Roussel.

Horowitz Returns

Much anticipation had preceded the Symphony Hall recital, Feb. 12, by Vladimir Horowitz, his first local appearance in more than eight years. During an evening of magnificent virtuosity—and of genuinely romantic interpretations of the first order—Mr. Horowitz proved that he has lost none of his electrifying powers. Highlights of the program were Schumann's C major Fantasy and Toccata, a Chopin and a Debussy group, and the pianist's own bravura variations on a theme from Bizet's Carmen.

Griller and Kolisch Quartets Heard

The Griller Quartet made their Boston debut at Jordan Hall, Feb. 15. It was the day after the great blizzard, and what otherwise would have been a sold-out hall was only moderately occupied. The Grillers are an ensemble of first rank, characterized by extreme refinement and precision, a light but homogeneous tone. Beauty is the governing trait in all their work, as they showed in Haydn's "The Joke" Quartet; the Franck Piano Quintet (with Felix Fox as a capable collaborating pianist), and in the first of the last six Beethoven Quartets, the E flat, Op. 127.

The week before another and not dissimiliar Quartet, the Kolisch (appearing, like the Grillers, in the chamber music series presented by Aaron Richmond in cooperation with Mrs. Elizabeth Sprague Coolidge), had enthralled Bostonians. From the Kolisch Quartet came the most perfect account of the Debussy Quartet this writer has ever known, and delightful readings of quartets by Mozart and Beethoven.

A thoroughly enjoyable—and artistic—recital was that by Roland Hayes at Symphony Hall, Feb. 11. Accompanied by Reginald Boardman, Mr. Hayes offered numbers by 17th Century Italians, Lieder of Schubert, Schumann and Brahms, modern songs and a group of "Negro paraphrases of chapters of the Old Testament, arranged by modern Negro composers from traditional Afro-American melodies." The Negro tenor was in superb form.

Risé Stevens and Crooks in Recital

Risé Stevens, American mezzo- soprano who joined the Metropolitan last season, made her Boston debut at the season's fifth Boston Morning Musicale in aid of the Boston School of Occupational Therapy, at Hotel Statler, Feb. 14. She shared the program with Richard Crooks, tenor, also of the Metropolitan. Miss Stevens' artistry of phrasing, of penetrating to the heart of a text, her sense of rhythm and styles, entitles her to a place in the first rank of American singers. Both Miss Stevens and Mr. Crooks achieved masterly performances of classical arias, and joined in duets from Thomas' Mignon.

Early Music Program

The Boston Society of Early Music, offering their second concert this season, at the Women's City Club, Feb. 7, made another pleasant excursion into the realm of archaic music. Paul Fedorovsky, descant viol; Albert Bernard, treble viol; Alfred Zighera, viola da gamba; Gaston Dufresne, violone; Putnam Aldrich, harpsichord, and Rulon Y. Robison, tenor, presented works of Purcell, de Machaut, Landino, John Dunstable, Handel and others.

Activities locally, during the fourteen days past, have included the tasteful song recital by Mildred Jenkins, Negro soprano, at Jordan Hall, Feb. 4, with Doris Dandridge-Harris as accompanist, and Elise Biron, assisting violinist; another Youth Symphony concert conducted by Wheeler Beckett; a program at the New England Conservatory by the Boston String Quartet; the second chamber concert in the series sponsored by the Youth Concerts Association, and a song recital at Jordan Hall by Evelyn Duncanson, soprano, for the benefit of the New England Conservatory library fund.

The Boston pianist, composer and teacher, Margaret Starr McLain, was the soloist in the premiere of her own romantic Piano Concertino at a concert by the Women's Symphony Orchestra at Jordan Hall, Feb. 13. Alexander Thiede conducted; the program included Berlioz' Overture, The Corsair, and Beethoven's Fourth Symphony. C. W. D.

HANS WIENER

WITH

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WALTER PISTON, Composer, Associate Professor of Music, Harvard University: "Your approach to the Modern Dance gives such stimulating possibilities that it has been a great pleasure to collaborate with you in writing 'The Incredible Flutist'. Your dancing of the title role was most impressive and brilliant."

QUINCY PORTER, Composer, Dean - New England Conservatory of Music: "You are unusually creative in your approach to your art. You have a great gift for imparting your ideas to those who work with you."

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New York Sun

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"In purity of intonation, balance of tone color, precision of attack, rounding of phrases, subtle interplay of melodies and rhythms and expressive reading of the scores, its work gave unfailing satisfaction."

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"One of the most thrilling and dramatic performances the writer has been privileged to hear. The audience was beside itself with enthusiasm."

OLIN DOWNES—New York Times

ROSE PAULY

Dramatic Soprano
METROPOLITAN OPERA ASSOCIATION

In Recital

"TRULY GREAT SINGING"

New York Town Hall Debut—Nov. 12, 1939

"One of the most interesting song recitals in months. A dramatic singer of exceptional individuality. She carries this quality dominatingly into the concert room."
Olin Downes—New York Times

"The songs came glowingly to life."
Oscar Thompson—New York Sun

LOS ANGELES—ALL SIBELIUS CONCERT
Dec. 29, 1939

"Rose Pauly imbued the Sibelius songs with the sombre, haunting beauty that is in the music. She is a superb musician."
Isabel Morse Jones—Los Angeles Times

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Providence Responds to Variegated Fare

Philadelphia Orchestra, Choral Concerts and Recitals Attract

PROVIDENCE, R. I.—The Providence Festival Chorus, in a recent concert of the 17th season, gave a program of works by Vittoria, Brahms, Bach, Sibelius and Mendelssohn under the direction of John B. Archer. The soloist was Margaret Speaks, soprano, of radio. Her songs, in three groups, included Italian, German, French and English schools. She was accompanied by Alderson Mowbray.

The Pawtucket Civic Association presented the Griller Quartet in the Pawtucket Senior High School Auditorium winning high encomiums from critics and laity.

The Community Concert Association presented the Philadelphia Orchestra, Eugene Ormandy conducting, in a delightful program in the Metropolitan Theatre. Bach, Brahms, Sibelius and Ravel constituted the fare.

The Catholic Choral Club gave a program of works by Rowley, Vaughan Williams, Bach, Mozart and excerpts from The Dream of Gerontius by Elgar, in the Plantation Auditorium, with Leo Rowlands directing. Louis Huber, violinist, assisted.

Anne Crosby Emery Allinson's memory was honored by a piano recital at the Plantations Club by Mme. Avis Bliven Charbonnel.

Eleanor Mowry, organist, was heard in a recital at the First Congregational Church under the auspices of the American Guild of Organists. Miss Mowry has a fluent technic and gave excellent account of herself.

Adele Livingstone, mezzo-soprano, gave a recital of well chosen songs in the Plantations Auditorium. They were mostly in German, in which she sang with dramatic assurance. The last group were done in a beautiful costume of the 18th century. Milford Snell furnished adequate accompaniments and contributed solos.

The Chopin Club, of which Mrs. Ernest Chase is president, held a Guest Night at the Plantations Auditorium when Pearl Besuner, of the Metropolitan Opera, sang a thoroughly enjoyable recital. Of her several offerings, the songs in German were perhaps most gratifying. She added several encores. Miss Peters was her skillful accompanist.

Alec Templeton appeared at the Metropolitan Theatre under the auspices of St. Dunstans School. B. N. D.

Providence Has Many Enterprising Groups

By MRS. HERBERT M. DURFEE,
President, Chaminade Club

PROVIDENCE, R. I.—In Providence, the musical outlook is most interesting and gratifying, comprising as it does the appearances of many brilliant artists for concert and club programs.

The Community Concert Association presents the Mozart Boys' Choir on Feb. 27, and John Charles Thomas on March 5. The Boston Symphony under Dr. Koussevitzky continues its local series on Feb. 20 and April 16.

The St. Dunstan's School sponsored Alec Templeton on Jan. 19, and on Feb. 13 Aaron Richmond presented Sergei Rachmaninoff.

The Chaminade Club of Providence, of which I am president, is one of the largest clubs of its kind in Rhode Island. We have just presented Martha Lipton, contralto. On March 7, the club will present the Chromatic Quintet from Boston and on April 18, Eleanor Steber, soprano, Bela Urbanowsky, violinist, and Arthur Lang, pianist.

Our club has also stressed the importance of the American composer and American music. For the third successive year, we have given an American program with music entirely by American composers. This season it took place on Feb. 22.

We try to have as great a variety on our programs as possible. It seems to me that singers lead in popularity while pianists and violinists are close seconds. At the present time we have not yet engaged our artist for next winter.

Photo © Bachrach

BERTA JAHN-BEER,
Viennese pianist and teacher, now on the faculty of the Longy School of Music, Cambridge, Mass., recently appeared at the school with Henriette d'Estournelles de Constant, cellist.

Colby Junior College Aids Music

By FLORENCE LEACH,
Director of Music, Colby Junior College

NEW LONDON, N. H.—Colby is a small college of about 350 students and the seating capacity of our auditorium is 600. We book only three programs for the year and have just started to make plans for our 1940-41 season.

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DEMETER ZACHAREFF,
Boston manager, in his office.

Zachareff Mgt. Sponsors College Concerts

By DEMETER ZACHAREFF,
Boston Concert Manager

BOSTON, MASS.—Our activities are confined almost entirely to the presentation of programs throughout the higher educational institutions of this country.

We are presenting for the season of 1940-41 the following attractions: The Boston Sinfonietta, composed of eminent members of the Boston Symphony Orchestra and conducted by Arthur Fiedler; The Siberian Singers, nationally known Russian Male Choir with Nicholas Vasilieff, Director; The Women's Chamber Orchestra of New York, Jeannette Scheerer, Conductor; and Hans Wiener and Erika Thimey in a program of contemporary dance.

We are enjoying a particularly successful season this year and, at the present time, the volume of business for next season is the largest we have ever had. Because of the national and international situations which have arisen within the past year, the demands upon the various state treasuries have been increased and as a consequence the budgets of the State Teachers Colleges have been somewhat affected, but this, as yet, has not handicapped or retarded the growth of business.

It is the experience of this management that special interest by the colleges and universities, as well as educational associations, is in programs which render a distinct educational contribution, such as ensemble programs of artistic excellence, both vocal and instrumental. In this respect there has also been a decided increase of interest shown in programs of contemporary dance.

I have found that the anticipation of programs of real merit, especially in those sections rather distant from what we consider the music and art centers, is not only great but genuine. This creates a very real responsibility on the part of both manager and artist to devote much thought and better care to the improvement of their programs and this, in itself, would be one of the most constructive steps that could be made in the development of business.

Bowdoin Halls Echo To Melodic Strains

By FREDERIC TILLOTSON
Professor of Music, Bowdoin College

BOWDOIN, ME.—Musical activities at Bowdoin College include the founding and debut of the Brunswick Choral Society of 100 singers, which is to be a permanent group, looking toward the establishment of an annual festival of music. The College Chapel Choir is doing notable work, including rare 16th and 17th century a cappella works. It gave a concert at the Episcopal Church on Feb. 25.

In comparison with last year, the attendance is almost 50 per cent greater. We have what is, in effect, three different music courses at Bowdoin. The artist course of three major attractions; the Chamber Music course, and a Choral Series, which this year has already included a three-college Glee Club Festival in January, the Brunswick Choral Society concert, the Choir concert on Feb. 25, and the annual Glee Club concert on March 18.

The College Glee Club is this year entering professional ranks, in the fact that it is giving a debut concert in Jordan Hall, Boston. The program includes Philip James's General William Booth Enters Into Heaven, a new American composition by Joseph Wagner, Psalm XIX and some 16th century sacred music. The tour this year includes Philadelphia, New York and Boston.

N.A.A.C.C. Presents Native Folksong List

The National Association for American Composers and Conductors presented as an extra concert in their current series The American Ballad Singers in a program of native American ballads and folksongs under the direction of Elie Siegmeister recently at the MacDowell Club.

This new organization, which models its programs after the well known English Singers, presented an interesting collection of songs, ranging from early Pilgrim psalm tunes of 1640 to the present day, including old slave work songs, folk and mountain songs. The folk songs were especially arranged for the group by Elie Siegmeister. The performing artists were Ruth Fremont and Helen Yorke, sopranos, Evelyn MacGregor, alto, Earl Rogers, tenor, Emile Renan, baritone, and Earl Waldo, bass. F. F. R.

Connecticut College Revives Concert Course

By J. LAWRENCE ERB,
Chairman, Department of Music,
Connecticut College

NEW LONDON, CONN.—The Connecticut College concert series is a new feature, this being its first season. It is in a measure a revival of a concert course which was conducted up to 1930 and then discontinued for lack of patronage.

During the interim, as Chairman of the Music Department, I carried on a more modest recital series for nine years, offered free to the students and friends of the college, which created a public for the more ambitious series of this year. As a consequence, we have virtually a sold-out house.

One of the complications with the old concert course was lack of a suitable hall. We have now an excellent new auditorium, just completed, which seats 1,330 people and is acoustically well-nigh perfect. It is one of the most attractive concert halls in this part of the country, and public interest at the present time is keen for everything that is held there.

Mr. Lambdin, business manager of the college, acts also as director of the concert series, and he and I consult together about the type of attractions that we desire. Our series of this year includes John Charles Thomas, the Ballet Russe, the Kolisch Quartet, Myra Hess (who of course cannot be with us, but whose place will be filled by Guiomar Novaes) and Zimbalist.

For the Ballet Russe we not only sold out the house, but had a waiting list of two or three hundred who could not get seats. Next year we hope to have an orchestra as our leading attraction and have already taken steps for including one. In the main, next year's series is still "in the works."

Our audiences are made up largely of students and faculty from the college, but there are also a number of music lovers from New London and neighboring towns who have bought our course tickets. Some drive twenty-five or thirty miles each way to attend our concerts.

Capacity Audiences Hear Waterbury Programs

By MARION DUNHAM BEECHER

WATERBURY, CONN.—The musical outlook here is most favorable and our season for 1939-40 has resulted in satisfaction. Those who have appeared, and others yet to come, are Mme. Olga Samaroff Stokowski, the Curtis String Quartet, Abram Chasins, Alexander Kipnis, Moriz Rosenthal, John Tasker Howard, Agata Borzi and Thomas Richner.

Our musical activities have reached their limit for the size of our hall, though our financial outlay for this year has had very substantial increase. These attractions are brought here by the Fine Arts Series of the Mattaluck Musical Art Society, a federated club and the only local group which does anything of this kind. Proceeds from the events go back into the programs and towards a scholarship fund.

The concerts are always sold out and our audiences are very rapidly becoming educated to the best in music. The artists for 1940-41 will be selected within the next two months.

Hotchkiss School Has Active Calendar

By CHARLES DEMAREST,
Director, Music Department, Hotchkiss School

LAKEVILLE, CONN.—The Hotchkiss School tries to have at least one concert a month on Sunday evenings to replace the chapel service, which is usually held at that time. This the school is obliged to attend and no admittance is charged. This year I have tried out a historical series of concerts. The schedule was as follows:

Sept. 17, Carl Weinrich, program of Bach and his forerunners for organ; Oct. 29, Charles Demarest, program of 18th century keyboard music played on the piano; Nov. 5, Ralph Kirkpatrick, program of 18th century harpsichord music; Nov. 12th, Egon Petri, piano recital; Dec. 3, the Budapest Quartet in works of Haydn and Mozart; Jan. 7, Charles Demarest, sonatas of Beethoven; Feb. 4, Helen Van Loon, soprano, in German Lieder; March 3, Evelyn Swarthout, piano recital, compositions of romantic period; April 7, Bruce Simonds, piano recital, program of French Impressionists; May 5, Douglas Moore, lecture-recital on contemporary music.

Hartford Schools Feature Students in Concerts

By MARY LYNCH

HARTFORD, CONN.—The Julius Hartt Foundation and the Hartford School of Music, the leading music schools here, offer two free concerts each at the Bushnell Memorial Hall, featuring their school orchestras and soloists. This year their concerts have drawn capacity audiences. They have been particularly large and enthusiastic at orchestral concerts, and the Hartford Symphony plays to a constantly growing attendence.

Marian Anderson's concert was conspicuous for the excitement and tremendous turnout it engendered, and the Boston Symphony followed with a concert that many people considered the finest of our season. The Orchestra gives two concerts here every year.

The Musical Club of Hartford, in the celebration of its fiftieth anniversary, will present an outstanding soloist next season. This season the Kolisch Quartet and the Trio of New York appeared under the club's auspices.

Chamber Music Programs Sought in Westchester

WHITE PLAINS, N. Y.—In Westchester County, opera has been tried repeatedly by several companies, including the Metropolitan, but so far it has not been a success. There is a growing feeling that there is an audience for chamber music recitals if the proper conditions for presenting them existed.

The County Center is booked for some sort of entertainment nearly every day in the year. It answers the civic needs for recreation and for music on a large or spectacular scale. But the facilities for enjoying the individual recitalist or intimate type of concert music in a relaxed atmosphere are not quite adequate. The large auditorium can be set up for audiences of 2,000 to 5,000 and can take a capacity of 6,000. There is also a Little Theater, seating about 500.

Most clubs and organizations find it comparatively easy to obtain musicians for their programs free, because of so many talented young people in the vicinity. Some clubs, however, do pay a modest fee when there is a particular artist they want to hear, and they are glad to give that much support. For several years Marion E. Dinwiddie of Scarboro, in close touch with the musical field, has maintained an excellent list of artists and has been able to supply satisfactory talent even on short notice. But paid engagements are neither numerous enough nor highly enough paid to make it a very profitable business, under existing conditions. E. H.

André Mertens Opens Quarters in Steinway Hall

André Mertens, concert management, has announced his removal to new headquarters, at Steinway Hall, 113 West 57th Street, New York City. Mr. Mertens also maintains a European office in Paris.

Virovai Touring West Coast

Robert Virovai, young violinist, now engaged in his first tour of the West Coast appeared in San Diego on Feb. 19 with subsequent programs in Pasadena, Los Angeles, Carmel, San Francisco, Longview, Portland, Seattle and Vancouver.

Operatic Series Sponsored by Australian Commission

Grace Angelau, contralto, is in Australia participating in the opera broadcasts being given there under the auspices of the Australian Broadcasting Commission. Annunciata Garrotto, soprano, and Lawrence Power, tenor, who have appeared with the San Carlo Opera Company and Harold Williams, baritone, are other artists in the series which is directed by Joseph Post in Melbourne and Percy Code in Sydney. Among the operas to be given are Madam Butterfly, Carmen, Faust, Aida, Lucia, Iris, Lohengrin and Romeo and Juliet. Miss Angelau participated in similar performances in 1932. The operas are sung in English and before each performance, Miss Angelau discusses present day music in the United States.

N. Y. Singing Teachers' Concert

The fourth in a series of Young Artists Concerts sponsored by the New York Singing Teachers Association was held at the Hotel des Artistes, on Feb. 13. Martha Richford Wagner, lyric soprano, Estelle Hobson, contralto, Virgiania Williams, mezzo-soprano, Gordon Gaines, baritone, and Harry Spier, accompanist gave the program.

Betty Paret to Premiere 2 Scores

Betty Paret, harpist, at her Steinway Hall, New York, recital on March 15 will play two new works, dedicated to her. One is by Marcel Grandjany and the other by Henry Closson, American.

Stephan HERO *Violinist*

Hilda OHLIN *Soprano*

Giuseppe Balestrieri *Tenor*

Ardelle WARNER *Contralto*

Ana DRITTELL *Cellist*

Arthur LOESSER Beryl RUBINSTEIN *Solo and Duo-Pianists*

Marianne KNEISEL *String Quartet*

Mildred HUNT *Flutist* Marsyas Trio *Flute-Clarinet and Bassoon*

Joyce Barthelson *Conductor* New York Symphonetta

Dorothy BAKER *Soprano*

Robert CRAWFORD *Baritone*

Myron TAYLOR *Tenor*

Frances HALL Rudolph GRUEN *Duo-Pianists*

John ROCKWOOD *Baritone*

Biggerstaff-Vollmer *Dancers*

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New Publications Include Easter Music

Reviewed by F. W. RIESBERG

For Contralto Solo

THE SORROW OF MARY, contralto solo, by R. Deane Shure, from the cantata, Atonement. An expressive, easy solo, with range from low A to D, fourth line. Plentiful variety, attractive harmony in the accompaniment, an *agitato* middle section, and return to the free-flowing opening melody, mark the song. (Carl Fischer, Inc.)

For Male Voices

CHRIST IS ARISEN, anthem in simple, singable style, based on the XIIth Century Easter Hymn, "perhaps the oldest German folksong in existence today," arranged by Carl Hirsch. Male voices, unaccompanied, in unison, then treble voices in unison, give out the principal melody, with simple harmonization between. A final loud outburst is followed by diminuendo, with unexpected ending in the major key.

For Mixed Voices

INTO THE WOODS MY MASTER WENT, three-part anthem for mixed voices (no tenor part), by Walter Wild. Beginning in partial canonic form, slowly expressive, with a fine climax on the words "out of the woods," it ends with all voices in unison, on a major chord. (Carl Fischer, Inc.)

ON THAT SABBATH MORN, anthem for mixed voices, by Nathaniel Dett. Planned for *a cappella* choir, this Spiritual of the 1860 period assigns the minor melody to men's voices in unison, with soft accompaniment on the word "Halleluia" sustained by women's voices; the idea is later exactly reversed. Deeply religious, the work reflects something of the mixed joy and sorrow of Easter. (Hall & McCreary Co., Chicago.)

For Double Chorus of Women's Voices

AN EASTER ALLELUIA, by T. Tertius Noble. An eight-part chorus of considerable difficulty, with organ, a portion sung unaccompanied, time of performance four and a half minutes. Constructed on a principal melody of four notes, polyphonic fashion; range, up to high A flat. (Galaxy Music Corp.)

For Children's and Mixed Voices

OLD HUNGARIAN BOYS' EASTER CAROL, by Harvey Gaul. For children's chorus, and chorus of mixed voices. A folk carol (from Csik) freely arranged, with accompaniment of spontaneous Hungarian idiom. A drone-bass (open fifths) underlies a minor soprano melody, supporting the childrens' voice melody. (Galaxy Music Corp.)

For Vocal Solo

COME TO THE BALL, for high voice, range E to high G, is a fine song in Old English style, resembling a pavane or gavotte by Arne, composed by Lily Strickland for her own text. This begins:

Autumn is a lady, dressed for a ball,
Heigh-ho! Heigh-ho!
The Autumn is giving a ball!

Refreshing, natural music, full of life and joy.

IS YOU LONESOME? (Andre Tellier) is the lament of a colored man, the text full of deep sorrow, with original, deeply-felt music by Kosti Vehanen. No song in the Negro Spiritual vein has of late equalled this tragic, dramatic song, dedicated to Paul Robeson; the composer is perhaps best known as accompanist for Marian Anderson.

THE LAST PARTING (Basil Wright), for low voice, range C to D, by Richard Kountz, there is again deep feeling, describing a last meeting: "Then you will kiss me, sweet, and I shall steal away." The song ends on a seventh chord on the tonic, thus leaving the problem unresolved, as happens in life! A fine contrast to the same composer's The Little French Clock (a ceramic tragedy).—(Galaxy Music Corp.)

Books

SONGS AT TWILIGHT, by Antonia Sawyer.

Written in a chatty, personal style, this volume by Mrs. Sawyer covers reminiscences of many years, beginning with the author's childhood on a Maine farm and carrying through her career as artist, teacher and impresario. The informal telling of all three phases reveals an energetic and interesting personality. Known best, perhaps, as the manager of Percy Grainger (who has written a Foreword to the book), Antonia Sawyer has also managed and booked throughout the country such well known artists as Julia Culp, Albert Spalding, Louis Graveure, Kathleen Parlow, Katharine Goodson, Emma Eames, Emilio de Gorgorza, Maria Barrientos, Leon Rothier, Gervase Elwes, Vladimir Rosing, the London String Quartet, Frederick Lamond and Doris Doe. Her experiences with these and others are the themes of her Songs at Twilight. A special section at the end of the book contains many interesting pictures. E. H.

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Come Unto Him	high & low — James P. Dunn	.50
Throne of God	high & low — Edw. F. Johnston	.50

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Manhattan School Dedicates New Hall

Concert Auditorium Is Gift of Mrs. John Hubbard

The Manhattan School of Music (formerly the Neighborhood Music School) recently dedicated its latest gift, a splendid concert hall, seating approximately 500. Students and faculty participated in a program of choral and instrumental music. Hugh Ross conducted the chorus in a Bach Chorale and Choral Prelude. Hugo Kortschak led the student orchestra in a very spirited performance of the Beethoven overture, The Dedication of the House.

MYRON TAYLOR,

tenor, who made his operatic debut with the Metropolitan Opera in its spring season two years ago, recently sang two performances of Lohengrin with the Toronto Opera Company and one with the Philadelphia Opera. He was also reengaged to sing Rhadames in Aida with the Syracuse University Choral Society, having appeared as Samson in Samson et Dalila there last year. On Feb. 15, Mr. Taylor was soloist with the Orpheus Club in Cincinnati, Ohio.

The hall is the gift of Mrs. John Hubbard, given in memory of her husband, John Hubbard, and her brother, Ernest Fahnestock, M. D. Mrs. Hubbard, honorary president of the Board of trustees of the School, presented the building in 1928, and this latest gift is intended further to enlarge the scope of its work.

Harold Bauer, the first artist to became a member of the School's Advisory Board, represented the Trustees during the dedication concert in expressing their appreciation of Mrs. Hubbard's gift.

Mrs. Martin A. Schenck, director, established the school with its present Board of Trustees in 1918. It is incorporated under a charter granted by the Board of Regents of the University of the State of New York, and provides the finest training to students of limited means. It has a faculty of fifty and an enrollment of 550.

New Music Group in Second Program

A sonata for saxophone and piano by Edvard Moritz and played by Cecil Leeson, saxophonist, and Josef Wagner, pianist, was heard on the program of the New Music Group in Carnegie Chamber Hall, New York. Beethoven's Schottische Lieder was presented by a vocal quintet and piano trio. The Moritz score proved an admirable vehicle for the Leeson pyrotechnics. Mr. Wagner also offered a group of his own piano works and compositions by Casella and Prokofieff.

EDWIN GRASSE,

blind violinist, composer and organist, riding his horse "Tommy," near Narrowsburg, N. Y. A composition of his for violin called Galloping Pony has had a large sale. Current concert appearances include his recitals in Carnegie Chamber Music Hall, New York, on Feb. 5 and March 25, and at the annual concert of The Lighthouse for the Blind later.

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Cleveland Responds Eagerly To Brilliant Musical Events

CLEVELAND, O.—Prior to its Eastern tour of two weeks, which included a concert in New York (incidentally its 24th concert appearance in the metropolis), the Cleveland Orchestra under the baton of its dynamic conductor, gave two outstanding programs in Severance Hall. A judiciously chosen French program contained Franck's Symphony, besides a first performance of Albert Roussel's Suite in F major, the Lully-Mottl Ballet Suite, an orchestration of Debussy's Clair de Lune by André Kostelanetz, and Ravel's La Valse. The finesse required by a program of such varied calibre, albeit of the same nationality, was amply bestowed by Dr. Rodzinski, who captured the intricate moods and fancies of early 17th century style as well as the romanticism and ultra-modernism of 20th century vintage.

The *pièce de résistance* of the fourteenth pair of concerts was Sibelius' Fifth Symphony, dramatically and subtly interpreted, with supreme clarity in the exposition of its motives. Rodzinski was ovationally recalled many times, graciously sharing the plaudits with his orchestra. Richard Strauss and Wagner shared this program; excerpts from Die Walküre and the Siegfried Idyll were welcome familiar items, while the brilliant virtuosity of Till Eulenspiegel brought down the house.

Recital by Horowitz

Although he had appeared with the Cleveland Orchestra for three seasons as soloist in the second and third Rachmaninoff and the Tchaikovsky Concertos, Vladimir Horowitz was heard for the first time in a full recital on Feb. 9, as the fifth attraction in Mrs. Brudno's Cleveland Concert Course. To say that anticipation was at high pitch, would be expressing it mildly. However, all expectations dwindled into insignificance before the reality of such achievement as was displayed by the performer. His program was practically the same as that given in Carnegie Hall, with the Mendelssohn F minor Prelude and Fugue opening the program, the poetry of Schumann's Fantasie leading into the dazzling performance of the same composer's Toccata.

In a benefit performance for Camp Ho-Mita-Koda (for diabetic children), Dr. Henry John presented Harriet Eells, mezzo-soprano, and Joseph Szigeti, violinist, at Severance Hall. With the artistic assistance of Andor Farkas, Szigeti gave an outstanding performance of the Kreutzer Sonata—a marvel in chiseled beauty and exquisite style. Other items of artistry were Ernest Bloch's Baal Shem Suite and Hubay's brilliant Scene de la Csarda. Miss Eells, a Cleveland girl, gave much pleasure to her many admirers by the intelligence of her interpretations, her unhackneyed program and the charm of her delivery. Two songs by Ernest Bloch: La Vagabonde and Ronde, were included in her French group; an early 18th century group opened the program and an English group of various folk songs brought her offerings to a fitting close. A large and appreciative audience applauded. Arpad Sandor was at the piano.

In a joint recital with the popular and highly efficient Cleveland duo-piano team Beryl Rubinstein and Arthur Loesser, Gregor Piatigorsky regaled an enthusiastic near capacity audience at Public Music Hall in Mrs. Brudno's Concert Course.

Nevada Van der Veer was heard in one of her artistic voice recitals at the Cleveland Institute of Music, where she heads the voice department. She was ably assisted at the piano by Ruth Edwards.

At Steinway Hall, the Fortnightly Musical Club continues its monthly concerts on the first Tuesday afternoon of each month. Stress has been laid by the program committee upon chamber music offerings; of especial interest was Mozart's Quintet for clarinet and strings by Elaine Canalos and Josephine Kinney, violins; Avonelle Schaeffer, clarinet; Claudia Page Smith, viola, and Eugenie Schmidt, cello. The two violinists also took part in the presentation of Max Reger's Serenade, with Ruth Ross, flute.

R. H. W.

Dayton Audiences Evidence Expansion

By URBAN SCHNURR,
Dayton Concert Manager

DAYTON, O.—During the past five or six years there has been a noticeable growth in the number of persons attending concerts in Dayton. For the current season there have been more important attractions than a city of this size can support, with the result that not all have been financially successful. With a little readjustment, there is no reason why we cannot regain our stride and make next season one of our best. Being so close to such larger centers as Cincinnati, Columbus and Indianapolis, Daytonians patronize events in these cities as well as local concerts, so the number of attractions that can be presented profitably must necessarily be limited.

While it is still too early to have formed any definite plans for the future, the Artist Series will continue to present the greatest artists available. Most of the "biggest" names have been here and our series is usually built around the reengagement of one or two of these and those newcomers who have attracted favorable attention.

This year for the first time on our series we are using a dance attraction, Argentinita and her company.

GRACE BUSH,

composer, poet and lecturer, of Los Angeles, made six appearances in 19 days in the East recently: at Ogontz School, Philadelphia, Feb. 11; Susan Boice Studio, New York, with Vivian Block, soprano, Feb. 18; in Timely Topics series at Wanamaker's, Feb. 20, and the Poetry Forum, New York; at National Park Seminary, and Congressional Woman's Club, both in Washington, D. C., Feb. 29 and March 1. Miss Bush's book, High Heritage, has been issued.

Photo by Axel Bahnsen

WILLIAM J. KREBS,
conductor, Dayton Philharmonic Chorus.

Grace Moore and Menuhin in Dayton

DAYTON, O.—Grace Moore was heard in a benefit concert sponsored by the Dayton Junior League. Students could well take a lesson from the exciting Miss Moore, every facet of whose art is planned to create the maximum effect.

Yehudi Menuhin was presented as the second attraction of the Artist Series. Menuhin's program included Franck's Sonata in A major and that in G minor by Bach, the Wieniawski Concerto in F sharp minor, Sarasate, Debussy-Hartmann, and Bazzini pieces, excellently played.

Edna Bugden Browne, contralto, was soloist with the Dayton Philharmonic Orchestra in its inaugural broadcast of the season for General Motors on Station WHIO. The contralto will be presented in the solo quartet with William J. Krebs' Dayton Philarmonic Chorus when Beethoven's Missa Solemnis is performed with the Philharmonic Orchestra on March 11.

The Ballet Caravan, appearing under the Dayton Concert Management, gave a classic ballet to the Goldberg Variations of Bach and two modern works, Filling Station and Billy the Kid. Well-planned costuming added much beauty to the dances.

An interesting program including choral selections by Bach, Gaul, Praetorious, and Protheroe was presented by the Dutch Club at the Dayton Art Institute. Soloists were Herman Krebs, tenor; Cliff Finley, tenor; Robert Downing, baritone; O. E. Gebhardt, baritone, and DeWitt Saunders, bass-baritone.

A vesper concert by the Dayton Mother Singers, directed by Dhel Funkhouser, and the Dayton Children Singers, under Katherine Funkhouser, was held in Memorial Hall. Louise Longfellow, violinist, assisted. Mary Werner McCash and Ruth C. Watts accompanied.

An inspiring performance was given by the Inland Children's Chorus in its annual appearance with the Dayton Philharmonic Orchestra. The precision of attacks and clear, pure intonation were something at which to marvel, as directed by Mr. Westbrock.

Outstanding among recent concerts was the one of the Frigidaire Chorus which at the beginning of the season was taken over by William J. Krebs, leader of four splendid choral organizations, including the Dayton Philharmonic Singers.

B. A. D.

JOSEPH SZIGETI

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Columbus, O., Club Series 38 Years Old

By EDITH H. LORD,
President, Women's Music Club

COLUMBUS, O. — Columbus will probably hear as much music next season as it has this, which presented more concerts than the city has yet heard in any one year.

MRS. HENRY C. LORD, president, Women's Music Club, Columbus, O.

The Women's Music Club was organized in 1882, and since 1896 it has brought to the city notable personalities in the world of music. Our club comprises 160 of the leading musicians of the community. Since 1902 this large, active membership has presented an annual series of concerts.

Our members give concerts for the public, for schools, hospitals and churches; we support settlement music schools; we have endowed an alcove at the public library, where scores, sheet music, books and records are available to the public. This is done with the proceeds of our artist concerts. There are now four such series of concerts in Columbus, a city of over 350,000.

Our club has never relied on outside help or guarantors for financial assistance in the past. Our concert hall seats about 3,300, so it may be seen that we ourselves have to do a great deal of promotion when the artist is not one of the great box office attractions. We have not relied too heavily on these so far, and often, many performers have been introduced here when practically unknown.

Our particular audience is seasoned and critical, and wholly independent in its judgment. It demands outstanding ability, and the highest type of program. To these it responds whole-heartedly, but is cold to anything short of its expectations. It is in other words, a typically American audience in a city that has only 6 per cent foreign population.

Some of the bookings for next season have not yet been made.

Oberlin Hails Cleveland Orchestra and Conservatory Events

OBERLIN, O. — Recent recitals at the Oberlin Conservatory of Music include performances on clarinet, piano, violin, as well as ancient instruments. Ernest McClain of Massillon, Ohio, presented a senior recital in clarinet in Warner Concert Hall, playing works by Brahms, LeClair, Mozart, Samazeuilh, Messager, and Beethoven. That evening the Cleveland Orchestra, under Artur Rodzinski, played before a capacity audience in Finney Memorial Chapel. Rodzinski led the orchestra in Mozart's Eine Kleine Nachtmusik, Rachmaninoff's Symphony, No. 2, La Mer by Debussy, and Under the Spreading Chestnut Tree by Weinberger.

Maurice Kessler, professor of violin, showed his versatility by performing on the viola d'amore and the treble recorder in his illustrated lecture recital on The Renaissance of Ancient Instruments and their Music.

Roger Cushman, most recent addition to the Oberlin piano faculty, gave his first recital there recently in Warner Concert Hall. Playing works by Bach, Franck, Liszt, Debussy and Liapounoff, Mr. Cushman pleased the audience which crowded into the Concert Hall for his Oberlin debut.

Kathleen Thompson, graduate student in violin, who two years ago was the first viola major to graduate from the Oberlin Conservatory, gave her graduate recital recently. She is a student of Professor Kessler and assists in ensemble work at Oberlin. J.R.F.

Izler Solomon Conducts in Montreal

Izler Solomon conductor of the Illinois Symphony and the Woman's Symphony Orchestras of Chicago appeared as guest conductor of Les Concerts Symphoniques in Montreal recently.

Springfield, Ill., Features Community Concerts

By MRS. STUART BROWN

SPRINGFIELD, ILL.—The Amateur Musical Club of Springfield has presented the concert series to the town for about forty years. For the past eight or ten years we have been using the Community Concert Plan, and find it efficient and satisfactory. Though there are some disadvantages, such as not being able to sell single admissions to the public, we feel that on the whole it is wise and safe to contract our artists with cash in hand.

Our course for this year presented Yehudi Menuhin, Simon Barer, Donald Dickson and Elizabeth Wysor. The audience here likes symphonic music most of all. String Quartets also are unusually popular, and then I believe a great part of the people enjoy a fine baritone voice. The audience varies from 1,000 to 1,500 in a town of about 85,000. It may seem like a small number, but I find that it is the average concert attendance throughout this part of the country.

We have always presented the finest artists available, and consequently our audiences tend to be critical. Like everyone else, they expect the most for their money.

Princeton Ill., Has Music and Lecture Series

PRINCETON, ILL.—I am chairman of the program committee for the Bureau Valley Civic League, but so far we have not made many plans for next season. We do plan to use the St. Olaf Choir for one number. We should like very much to secure an outstanding vocalist, if possible. In addition, we will possibly secure one noted lecturer. O. V. SCHAEFFER.

Ada Belle Files' Engagements

Recent engagements fulfilled by Ada Belle Files, contralto, include a recital at the Cordon Club in Chicago, when she sang a group of Russian songs; for the Kansas City Musicians a costume recital which included arias from Samson and Delila. On April 21 she will be heard in a recital in Chicago at Kimball Hall under Bertha Ott's direction.

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Indianapolis Hears Novelties; Heifetz Plays with Orchestra

Works by McCollin, Cadman, Converse and Zador Presented —Bidu Sayao in Recital for Martens Concerts

INDIANAPOLIS, IND.—The third pair of symphony concerts presented Fabien Sevitzky's gifts in a spectacular light. In the Franck Symphony and Tchaikovsky overture-fantasia, Romeo and Juliet, he developed the emotional continuity with unerring power and with sure communication to the players in the orchestra. It is difficult to call to mind any performance more highly charged or more perfectly fulfilling Sevitzky's intentions. The world premiere of a Scherzo by McCollin offered music rich in thematic material and pleasing to the ear. Maria Koussevitzky, wife of the conductor, appeared as soprano soloist in Debussy and Tchaikovsky numbers, singing with lustrous quality, musicianship, and noteworthy poise. She possesses the ability to change tone color constantly in response to mood and dramatic inflection.

Heifetz Soloist

At the fourth pair of symphony concerts Mr. Sevitzky offered the first hearing in this city of the Sibelius Symphony No. 2, a work which appeared to tax the usual freedom of the orchestra. The tonal coloring and climaxes were not up to par as revealed in earlier concerts. A Little Symphony by Sanders was offered as the American work, the finale showing interesting treatment of subject matter. Jascha Heifetz was soloist in the Beethoven Concerto and created unbounded enthusiasm especially in the cadenza, and later in the rapid passage-work of the Rondo. The orchestra provided an excellent accompaniment which resulted in prolonged applause from a crowded auditorium.

The second "Pop" concert of the season introduced Dark Dancers of the Mardi Gras by Cadman. It made a pronounced hit and brought its creator a warm ovation. This work has vitality, humor, and sentiment and suggests the carnival spirit. The first hearing of a Rhapsody for clarinet by Converse, with Julio Mazzocca as soloist, proved interesting. The composition has only one movement with contrasting tempos and all material is used most effectively A Czardas Rhapsody by Zador received its first hearing here. Other numbers had been heard at previous concerts. Mr. Sevitzky never relaxed the intensity of his concentration, directing with merit and skill.

Bidu Sayao, lyric soprano, appeared as soloist at the Martens Concerts on Jan. 3. In the Waltz from Romeo and Juliet and in Caro Nome she revealed a voice of incomparable tonal beauty which was invested with refinement of manner. Her English group was sung with understanding and resulted in a number of recalls.

Choral Events

The sixteenth annual municipal concert of the Ogden Choral group, held at Christ Church, disclosed much ability and careful training of all children. An appreciative audience attended the concert.

The North Methodist Church Choir under the direction of Russel Paxson presented the Bach Christmas Oratorio. The choir sings with good tone and is attentive to their director.

A chorus of 200 from the Männerchor and the Indiana Matinee Musicale presented Handel's Messiah to a large audience at the Murat, under the direction of Joseph Lautner. The chorus sang with good intonation and considerable spirit, the tonal balance being resonant and full with a splendid balance of the parts. Kathryn Witmer, soprano, Ruth Slater, alto, William Miller, tenor, and John McDonald, bass, were soloists, each contributing a musical and intellectual performance. The audience was warm in its appreciation of the concert.

Mary Gottman was presented in a piano recital at the World War Memorial Auditorium. In the Beethoven Sonata, op. 57, and Chopin numbers she revealed an encompassing technique and a taste of perfection and understanding. Works by Prokofieff, Debussy, Szymanowski, and Honegger were new, to at least one pair of ears, and except for the latter offered little from a melodic standpoint.

H. C. G.

Purdue University Has Special Concert Fund

By J. T. GUNN

LAFAYETTE, IND.—The Purdue University Committee on Convocations and Public Lectures is appointed to engage the best in cultural entertainment that a fund set aside for that purpose will buy. The fund is supported by special student fees and grows as the student body does. We have no problem of promotion and gate receipts, but rather of education in musical appreciation. The student body is over 7,000 and the faculty and staff provide a thousand more appreciative listeners.

The outlook for next year is especially bright, even though no talent has been engaged so far. All eyes are on the new University Music Hall. At last we are to have a modern, thoroughly equipped auditorium, adequate in size (6,000 seats) for the music and drama lovers of a great university.

If expert planning can effect it, the acoustics should be near perfection. The stage will have the last word in equipment and will be large enough for grand opera. On May 3, Helen Jepson and Lawrence Tibbett appear in a joint concert at its dedication.

The University offers its facilities for the children's matinee when the symphony comes to town. Fabien Sevitzky and the Indianapolis Symphony Society are doing much in training future audiences.

Events this season have included:

Oct. 9-10, John Carter, tenor of the Metropolitan; Nov. 8-9, Vronsky and Babin, duo-pianists; Nov. 30, Dec. 1, Eva Jessye Choir; Feb. 6, Indianapolis Symphony Orchestra; Feb. 28, Ted Shawn and His Dancers; March 14-15, Robert Virovai, violinist.

The expense of setting up the gymnasium and clearing it and that of repetition of some of our best concerts will be saved and will go into the season's program, so we are in the market for the best there is and more of it.

Weschler Pupils' Recital

The New York College of Music sponsored a recital by piano pupils of Angela Weschler of its faculty at the MacDowell Club, New York, recently.

Fourth Subscription Concert, Monday, Mar. 4
Orchestra Hall, Miami, Florida

THE UNIVERSITY OF MIAMI SYMPHONY ORCHESTRA

JOEL BELOV, Conductor
Soloist: GREGOR PIATIGORSKY, Cellist

Detroit Orchestra Has Noted Soloists

DETROIT.—Ghione opened the season with a purely orchestral program featuring the Sibelius Symphony No. 2 and the Hero's Life by Strauss. Robert Virovai, brilliant young violinist, was soloist at the second concert, playing Vieuxtemps Concerto No. 4. The orchestral program included the Mozart Jupiter Symphony, and Chausson's Symphony.

At the third concert Sergei Rachmaninoff was soloist, playing his Symphonic Variations on a Theme by Paganini. Victor Kolar directed the orchestra in an all-Russian program, also including Rimsky-Korsakoff and Tchaikovsky. Rachmaninoff received a tremendous ovation for his brilliant performance.

At the fourth concert Yehudi Menuhin was soloist in a perfect performance of the Beethoven violin concerto. The entire program was made up of the works of Beethoven and received admirable interpretation from Mr. Ghione.

Ballet Russe Appears

The Ballet Russe, with Efrem Kurtz as its admirable director, gave a series of interesting and colorful programs in conjunction with the Detroit Symphony.

With Marian Anderson as soloist, Victor Kolar directed the sixth concert, programming the Classical Symphony by Prokofieff. Moriz Rosenthal played a Liszt concerto at the seventh concert, when the second Symphony of Brahms was given a splendid reading by Ghione.

Raya Garbousova appeared as soloist in the Haydn Concerto, Ghione directing. The orchestral program included Debussy Nocturnes and as tribute to Finland, Sibelius' Finlandia closed the program.

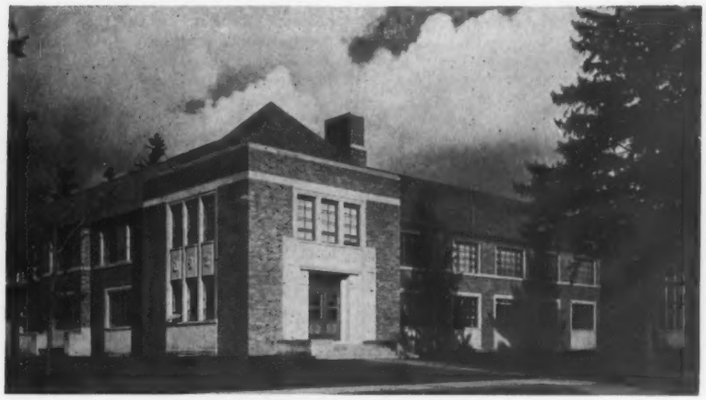
Adele Marcus was soloist at the ninth concert, giving a fine performance of the Beethoven Emperor Concerto. Mr. Ghione included a brilliant reading of The Pines of Rome by Respighi. Joseph Szigetti was soloist in the Brahms concerto for violin on an all-Brahms program, Mr. Ghione offering the Brahms fourth symphony. G. B.

Ann Arbor Fetes Flagstad and Virovai

Opening Concerts of New Year Rouse Hearty Demonstrations

ANN ARBOR, MICH.—The first concert on the Choral Union Series after the holidays was a glorious one, given by Kirsten Flagstad, soprano, with Edwin McArthur at the piano. Mme. Flagstad sang superlatively well a long program of Lieder by Schubert, Brahms, Grieg and Strauss, with Isolde's Liebestod added to the delights. McArthur met this assignment with beautiful accompaniments but with never a note of music before him. This was recognized especially after the soloist had sung the accompanist's Spring Came.

The young virtuoso Robert Virovai, in his first appearance in this city, revealed he has a delightfully ingenuous manner which, added to his technical ability, made it easy for him to bring his audience under his influence as he opened with the Corelli-Leonard La Folia and continued through an interesting and testing program, ending with I Palpiti by Rossini-Paganini. He proved himself a master of harmonics in such compositions as Hubay's Zephyr and the Wieniawski-Kreisler Caprice in E flat. He was recalled for several encores and was ably accompanied by Wolfgang Rebner. A. McL. T.



NEW MUSIC BUILDING
at Michigan State College, East Lansing.

Michigan State College Dedicates Music Building

By LUCILE PRICE

EAST LANSING, MICH.—The new music building of Michigan State College was opened to the public recently. The building was formally presented to a capacity audience of invited guests in the beautifully appointed auditorium by a concert given by the artist faculty assisted by the school choir and orchestra. Following the concert more than a thousand friends and former students of the department were greeted by the staff and shown through the building.

Congratulatory messages and telegrams were received by school officials from all parts of the United States and Canada.

The building is a highly artistic unit within a campus magnificently endowed by nature and reputed to be one of the most beautiful in the country. Within the building every detail of furnishing has been chosen with a view to the artistic completeness of the whole. Throughout, the structure is well planned, purposeful, practical and with all, beautiful. The building includes offices of the music department, class rooms, studios, a spacious band rehearsal room, a fully equipped control and recording room, a library of importance and an art exhibition room, all well lighted, soundproof rooms.

Kalamazoo Symphony Thriving in 19th Season

By LETA G. SNOW,
Manager, Kalamazoo Symphony

KALAMAZOO, MICH.—The Kalamazoo Symphony Orchestra with a membership of eighty-five, was founded in 1921 by Mrs. Harry M. Snow, who continues as manager for its nineteenth consecutive year. Herman Felber of Chicago, conductor, comes for rehearsals each week.

There are seven concerts, one each month, and the programs consist of the usual standard symphonic works. In the past three years, an occasional semi-popular number has been programmed, which was received in varying degrees of approval. The greatest ovation over the same period was for Brahms' Symphony No. 2, Till Eulenspiegel of Richard Strauss and Beethoven's Symphony No. 5.

Although there has been a steady, consistent growth, both musically and in attendance, this year marks a decided increase in interest and enthusiasm. Audiences average 2,000. An encouraging sign also, is the increase in interest by students. A splendid spirit of cooperation is shown by the public schools, Western State Teachers' College, Kalamazoo College and Nazareth Academy.

Soloists this season have been Mme. Hussa, soprano, Michael Wilkomirski, concertmaster of the orchestra and Alexander Schuster, first cellist. Those yet to appear are, Vincent Fanelli, harpist, and Albert Spalding, violinist.

For the next concert, the soloists will be the winners of a symphony audition held in October which was open to musicians within a radius of forty miles. There were twenty-six contestants in violin, piano and voice. Judges were Rudolph Reuter, Ludwig Becker and Gordon Campbell, all from Chicago. The three winners will each play one movement from a concerto.

Two new ensemble groups were organized this year. The Little Symphony, has given one concert; very well received. Eugene Andrie, first violinist of the orchestra and one of the audition winners, is the conductor.

A string quartette, newly formed, has been rehearsing weekly, and will be presented later in the spring. It is the plan of the management to make this the nucleus of a Chamber Music Association next year.

The Women's Committee, headed by Mrs. Fred G. Stanley, is a group of 500 women who have done much for the orchestra.

Bookings have not yet been made. The selection of soloists is the most serious problem we have, due to a necessarily limited budget and a public who are accustomed to hearing the best. We can afford only one nationally known artist each season.

Ypsilanti State Normal School Groups Appear

By FREDERICK ALEXANDER,
Director, Michigan State Normal College

YPSILANTI, MICH.—At our Michigan State Normal College, we have two musical organizations: the Normal Choir of 150 voices and the Normal Symphony of sixty players. These units provide concerts which are very successful and popular.

Since Ann Arbor, with its superb concert course and May Festival, is so near, it has been impossible to maintain a similar one here for many years. Our students have so little money that they cannot pay for concerts. A few of them do go to Ann Arbor, but even our townspeople will not support local musical activities because of the rich offerings so near us.

EASTMAN SCHOOL *of* MUSIC
of THE UNIVERSITY OF ROCHESTER

Howard Hanson, *Director*

Raymond Wilson, *Assistant Director*

Eastman School broadcasts of "Milestones in the History of Music" heard over NBC Network each Saturday 12:00-12:30 P.M. E.S.T.

RCA Victor has released nine compositions by American Composers recorded by the Eastman-Rochester Orchestra, Dr. Howard Hanson, Conductor.

Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Method for Double Bass," Nelson Watson.

For Further Information Address:

Arthur H. Larson, Secretary-Registrar
Eastman School of Music, Rochester, New York

Arresting Readings Mark Series By Minneapolis Symphony Forces

Soloists Include Gladys Swarthout and Egon Petri—Lotte Lehmann Sings for Apollo Club

MINNEAPOLIS, MINN.—Each concert of the Minneapolis Symphony Orchestra series makes Dimitri Mitropoulos more difficult to classify. Tradition means nothing to him, nor is he nationalistic; he remains an unpredictable individualist. In a recent concert, his passion for rhythmic subtleties and climaxes in the second symphony of Brahms made the composer a petulant creature of sudden outbursts instead of a song-loving sturdy German. On the same program, given in Northrop Auditorium, Mozart's overture to The Marriage of Figaro was delicately patterned, and La Peri, dance poem by Dukas, was given a first local hearing and admirably presented. Gladys Swarthout, mezzo-soprano, was heard in a recitative and rondo of Johann Christian Bach and songs of the Auvergne arranged by Canteloube, both accompanied by the orchestra. In the latter group, Miss Swarthout roused the audience's enthusiasm with her simplicity and charm.

Peter and the Wolf Heard

An extra Sunday concert was given in Northrop Auditorium with Miss Swarthout and the orchestra as attractions. The audience was small—a scale from $1.00 to $2.50 is too high for Sunday concerts here. The orchestra offered four varied numbers, the overture to Euyranthe by Weber, The Sorcerer's Apprentice by Dukas, Under the Lindens by Massenet, and a novelty, Peter and the Wolf, by Prokofieff, with Bernard Ferguson as narrator. Mr. Mitropoulos was at his genial best, bent on accentuating both beauty and whimsy. Miss Swarthout, in two groups of songs, one with orchestra, the other with piano, and Saint-Saëns' My Heart at Thy Sweet Voice, sang delightfully. Perhaps more fervent intensity would have achieved greater climaxes, but the audience approved unanimously.

The next symphony concert comprised Beethoven and Schumann: the overture to Coriolanus and the sixth symphony of the former, the piano concerto in A minor of the latter with Rudolf Serkin as soloist. Mr. Mitropoulos interpreted the pastoral program of the symphony without exaggeration, it was both direct and as colorful as the orchestration will permit. Mr. Serkin gave an eager, impetuous version of the concerto, a reading which exhilarated the audience.

A later symphony concert marked another assault upon the sentimental traditions which have drenched Schumann. Led by Mitropoulos, who vitalizes this composer with every means at his command, the works were Overture, Scherzo and Finale, Op. 52 and the fourth symphony. Nikolai Graudan, the new principal of the cello section, made his first solo appearance in Variations on a Rococo Theme by Tchaikovsky. His playing convinced all critics that the orchestra has secured another fine artist. In the suite by Charpentier, Impressions of Italy, Mitropoulos excelled himself.

Alec Templeton appeared in the third number of the University Artists Course. The audience listened with restraint through Bach, Beethoven, Rachmaninoff, Debussy and Chopin, but threw off its concert behavior when the talented musician reached his own improvizations. His sparkling *mélange* of swing and classics moved the great audience in Northrop Auditorium to laughter and unending applause.

Petri Is Soloist

The eighth symphony concert, with Egon Petri, pianist, as soloist ranged from the Mozart concerto, No. 19, in F major, to three extracts from the Lyric Suite by Alban Berg. The Classical Symphony of Prokofieff, Spanish Rhapsody by Liszt-Busoni and excerpts from Die Meistersinger were heard. Both Petri and Mitropoulos shone.

Lotte Lehmann with Apollo Club

The Apollo Club under the direction of William MacPhail gave its first concert of the season in the Lyceum Theatre. The club reached a level of attainment which will remain a high point for seasons to come. Lotte Lehmann, in Schumann's Freuenliebe und leben cycle, was superb. Bortniansky's The Cherubim Song and the Coronation Scene from Moussorgsky's Boris Godounoff, with Bryant Sanford as soloist, were the best offerings of the club. E. G. V.

Minneapolis Thursday Musical Club Plans

By MRS. H. S. GODFREY

Photo by Zinstmaster

EDNA GODFREY, president Thursday Musical Club, Minneapolis.

MINNEAPOLIS, MINN. — The Thursday Musical outlook for 1940-41 is most encouraging. Eugenia Buxton, pianist, and Bruce Boyce, baritone, opened the season Oct. 26. The first attraction for 1940 was Steele-Clovis, duets, on Jan. 25. This is a repeat engagement, as the result of many requests.

The audiences of the Thursday Musical (membership, 900) have a preference for classical programs. The club maintains 13 artist recitals during the season and two outside attractions, together with a number of group programs.

Among the active members of the Club are enrolled teachers from all the music schools, as well as a large number of private teachers. The members give active co-operation to local cultural groups by participation in their programs. At present the club is active in sponsoring Student Contests in piano, violin and voice, thereby giving encouragement to "the musicians of tomorrow."

Duluth Orchestra Wins Warm Response

By A. H. MILLER

DULUTH, MINN.—The 1940-41 season will mark the eighth year of the Duluth Symphony Orchestra. While at the present time our plans are in the embryo stage, the next season will consist of the regular subscription series of six evening concerts with nationally known soloists. Whereas in the past we have had from four to five guest artists, it is probable that next year the same amount of money will be distributed over a fewer number of soloists. It has been the policy of the Symphony Association to present only nationally known artists, and while some of them have not had the box office value we anticipated as compared with their fees, nevertheless they have given splendid performances, and we are happy to say that we have not yet presented a disappointing soloist, and they have meant much to the musical and artistic success of our concerts.

A. H. MILLER,
manager, Duluth Symphony

Much credit is due the Board of Trustees of the Symphony Association who so faithfully guide the affairs of the orchestra. Generous cooperation is received from the Junior Chamber of Commerce, who assist in the annual Maintenance Fund Campaign; the Women's Committee of the Symphony Association; the radio stations; the schools; and invaluable support is given by the local newspapers, besides the business firms and music-minded and civic-minded individuals.

Our plans for next season also call for several afternoon popular concerts at popular prices, which we have found to be a contributory element in developing and building up our evening symphony audiences. Negotiations are going on for out-of-town concerts, and we hope to add a few new cities to those the orchestra has already visited. To date the orchestra has played in Superior, Eau Claire and Ashland, Wisconsin; Fort William, Ontario.

We hope to finish the present season without any deficit. We are looking forward to the 1940-41 season with great optimism.

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Duluth Matinee Musicale Brings Artists

MYRTLE H. JOHNSON, chairman of artists' concerts, Duluth Matinee Musicale.

By MYRTLE H. JOHNSON,
Chairman, Artists Concerts, Matinee Musicale Club

DULUTH, MINN.—The musical outlook seems bright indeed. We have had larger audiences at concerts this year than for many years.

The largest musical club here, the Matinee Musicale, has a thirty per cent increase in membership. In analyzing this situation, there are other factors entering than that we offered a fine Artist Course. We tried having our opening concert earlier in the season, before other club activities had started. Then we also offered our chamber music concert on a Sunday afternoon—thus enabling people from the neighboring towns to attend.

The place of meeting has been changed to one which lends itself to more sociability after concerts and during intermissions.

For many years the Matinee Musicale has endeavored to bring at least one lesser known young artist each season. Then we balance our programs by having a man singer if we had a woman the year before, and the same with instrumentalists.

Our concert course this year opened with an organ recital by Marcel Dupré, followed by the Coolidge String Quartet, Robert Nicholson, baritone, Eleanor Steele and Hall Clovis, and Dalies Frantz, pianist.

The club is maintained by our membership and we do not charge admissions or sell tickets. In this way we spend only the amount which we are guaranteed in the beginning, thereby "keeping out of the red." Our plans for next season are not made until later this month.

Grand Island High School Presents Concert Course

By PAUL W. HARNLY,
Principal, Senior High School, Grand Island, Nebr.

PAUL W. HARNLY

GRAND ISLAND, NEBR.—The Grand Island Senior High School began its concert series some seven or eight years ago in arrangement with the National Music League. When the League ceased operating here we continued the course through the Lucius Pryor Concert Service of Council Bluffs, Ia.

Each season, in recent years, we have presented four or five artists or groups. Among these have been Edwina Eustis, Pauline Pierce, John Gurney, Manhattan String Quartet, the Strawbridge Dancers, and Sarita. This year we have Edward Kane, Irene Ruppert, the Roth String Quartet, Miss Juliet, and Walter Mills.

We began these concerts in order to bring to our pupils artists of national repuation who would assist our school musical program in raising the standards of enjoyment. As we experimented, we noted carefully the elements that met with the most approval. Vocal music sung in English and with words rather clearly distinguishable was much better received than when sung in a foreign language. Artists with considerable personal appeal were more likely to please high school pupils.

From the beginning we have invited adults to our matinees. In recent years the extra seats available for outsiders have been insufficient to meet the demand. This experience has convinced us that even adults with musical training and background prefer good music with considerable melody presented by eminent artists with attractive personalities.

Balanced Budget Attained By Omaha Music Club

By JULIET WYMOND McCUNE,
Chairman, Program Committee, Tuesday Musical Club

OMAHA, NEB.—The Middle West is still in the financial doldrums and will be until the agricultural problem has been adequately adjusted by a wise government and much rain.

Each year for a long time we have had this to face, but we have managed to have good concert courses in spite of obstacles, and achieve a balanced budget too.

What cooperation we have is given gladly, because we are the only group here that can afford to bring the best the country can afford.

We find that to sell our subscriptions immediately it is necessary to announce a "headliner." In 1939-40, it was Lily Pons; in 1938-39, Menuhin; 1937-38, Nelson Eddy; and 1936-37, Flagstad.

We have made no engagements as yet for 1940-41. Our present season included Igor Gorin, Robert Virovai, Artur Rubinstein, The St. Louis Symphony and Risé Stevens.

Wisconsin University Course Sold by Mail Order Campaign

By EDWARD L. KOBLITZ,
Chairman, Students Concerts, University of Wisconsin

EDWARD L. KOBLITZ

MADISON, WIS.—The Wisconsin Union concerts, in their 20th season, were faced with a new problem created by a new theatre which, though ideal for concerts, had a limited seating capacity of 1,300. Past experience told us, however, that 1,300 represented the attendance for the normal Madison concert. Therefore we planned our concerts for the Union Theatre, with the reservation that Marian Anderson would be moved to the University Pavilion, were demands great enough. This eventuality has come to pass and when Miss Anderson appears here in April she will be heard by 3,000 persons in the Pavilion.

Our first step was to print the series folders, and to send them to life members of the Wisconsin Union, to past and prospective concert-goers, to the faculty of the University, and to every organized student house on the campus. In addition, members of the concert committee, an undergraduate group of ten of which I am chairman, contacted all student houses, made talks, and encouraged undergraduate attendance.

Mail Order Sales

At the outset there was a two weeks' mail order sale. Life members of the Union and student reservations were filled first during this sale. The results of the mail order sale were especially gratifying with 850 tickets sold in series—these tickets went at $5 and $6 for the five regular concerts. Remember that we had done no advertising other than through the mails, and it illustrated to us the importance of such contact.

During the box office sale 326 more series tickets were sold, thus bringing our total to 1,176, and leaving but 124 seats for each single concert. In this manner our series was assured before the first concert and we had at hand a limited number of tickets for each concert, thus eliminating concern over their success. This may have been an exceptional year and yet I feel that at Madison this performance can be duplicated in the future.

The single sales have been correspondingly successful. The concert of Ezio Pinza was a sellout, that of Emanuel Feuermann just 20 seats short of one. Our advertising during those periods consisted of radio "plugs," for which we return complimentary tickets; a paid ad in the student and town papers announcing the start of the box office sale; and distribution of posters and folders sent us by the agencies.

The posters were placed in every building on the campus and in store windows throughout Madison. The folders were distributed at other Union Theatre functions, for example, if a play was being given in the theatre we inserted our folders in the program of the event. In this manner we reached a large audience at no charge.

"Selling" a Symphonic Concert

Procedure for the Minneapolis Symphony, which is a concert apart from the regular series, is much the same. There was the student-life member mail order sale and then the open sale. In order to curtail the expense of a folder which must be enclosed in an envelope, we used the post card system.

A study is now being made as to definite results of the mail order, but this much is now known: of the 1,300 seats for the evening 190 remain. Approximately one-third of the tickets for the matinee are still available but this is to be expected since there will be no rush for afternoon tickets until evening tickets are gone.

Booking is done in the spring for the 1940-41 season. The chairman of the concert committee, who reports to and receives final affirmation from his group, the director of the Union, and the head of the Wisconsin music school are on the board that meets with the representatives of the various agencies, and plans the final program.

We have kept our expenses for the five artists in our series around $6,500. Our attempt is to get two box office names, and supplement them with less costly, though equally talented, persons.

A study of the mail order sales for the concert series told us that of the 850 tickets sold, 42 per cent were students, 32 per cent were Union life members (this group includes ex-students and persons who have contributed to the building), 10 per cent faculty, and merely 16 per cent outsiders, mostly Madison residents.

Kansas Teachers College Reports Gain in Interest

By ORVILLE J. BORCHERS,
Director, Kansas State Teachers College

EMPORIA, KAN.—There has been a manifest interest and increased enrollment in music in our School of Music of the Kansas State Teachers' College this year. Out of a student body of 1,800 we have approximately one hundred and fifty music majors and the following enrollments in the following organizations: symphony orchestra and concert band, 90 players each; symphonic chorus 80 singers; women's glee club 130 singers; men's glee club 80 singers (there are no duplications in the vocal groups). In addition to these large groups we have a great many small ensemble organizations.

A considerable number of cities in this section of the country have organized symphony societies and are sponsoring at least one large symphony concert by a major symphony orchestra each year. Emporia has such a society. Topeka, Kansas, has a similar society and sponsors three such concerts each season.

There is a renewed interest in music festivals. A greater number of high school music festivals with increased participation will be held in Kansas this year.

Both Emporia and Topeka are building new civic auditoriums and there seems to be revivified interest in concerts by outstanding artists or organizations. There is a tendency however, for the public to demand name attractions. Regardless of this demand, however, I believe there is a renewed interest in appreciation for the better things in music.

"Not since the Flonzaleys has it been this reviewer's privilege to enjoy such a chamber music ensemble as the Barrere-Britt Concertino." — *St. Louis Globe-Democrat.*

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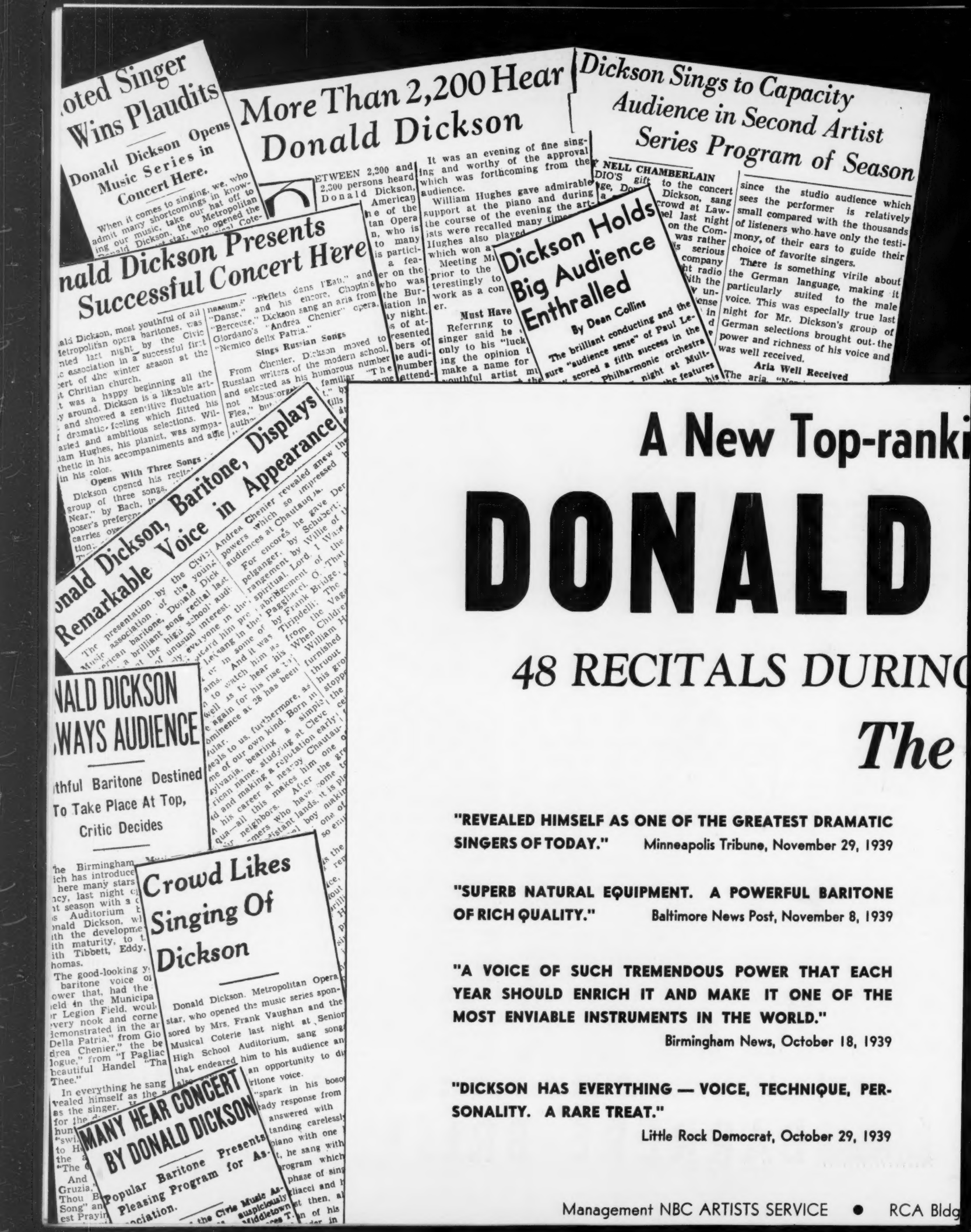

oted Singer Wins Plaudits

Donald Dickson Opens Music Series in Concert Here.

When it comes to singing, we, who admit many shortcomings in knowing our music, take our hat off to Donald Dickson, the Metropolitan star, who opened the

More Than 2,200 Hear Donald Dickson

TWEEN 2,200 and 2,300 persons heard Donald Dickson, Americ... tan Opera n, who is to many is partici- a fea- er on the who was the Bur- iation in y night. s of at- resented bers of e audi- number attend-

It was an evening of fine singing and worthy of the approval which was forthcoming from the audience.

William Hughes gave admirable support at the piano and during the course of the evening the artists were recalled many times. Hughes also played

Dickson Sings to Capacity Audience in Second Artist Series Program of Season

NELL CHAMBERLAIN DIO'S gift ge, Do to the concert Dickson, sang crowd at Law- el last night on the Com- was rather s serious company t radio with the unsense in d

since the studio audience which sees the performer is relatively small compared with the thousands of listeners who have only the testimony, of their ears to guide their choice of favorite singers.

There is something virile about the German language, making it particularly suited to the male voice. This was especially true last night for Mr. Dickson's group of German selections brought out the power and richness of his voice and was well received.

Aria Well Received

The aria, "No

nald Dickson Presents Successful Concert Here

ald Dickson, most youthful of all Metropolitan opera baritones, was nted last night by the Civic ic association in a successful first ert of the winter season at the st Chritian church.

t was a happy beginning all the y around. Dickson is a likeable art- and showed a sensitive fluctuation dramatic feeling which fitted his aried and ambitious selections. Wiliam Hughes, his pianist, was sympathetic in his accompaniments and ade in his solos.

Opens With Three Songs

Dickson opened his recit... group of three songs, ... Near," by Bach. In ... poser's preferen... carries ov... tion:...

nnaissance," "Reflets dans l'Eau," and "Danse," and his encore, Chopin's "Barcelise." Dickson sang an aria from Giordano's "Andrea Chenier" opera, "Nemico della Patria."

Sings Russian Songs

From Chenier, Dickson moved to Russian writers of the modern school, and selected as his humorous number not Mussorgsky's "The Flea," but ... familiar ... "t," by ... fills ... auth...

Dickson Holds Big Audience Enthralled

By Dean Collins

The brilliant conducting and the sure "audience sense" of Paul Le... scored a fifth success in the Philharmonic orchestra night at Mult... features

onald Dickson, Baritone, Displays Remarkable Voice in Appearance

The presentation by the Civic ... Music association of the young ... erican baritone, Donald Dick... a brilliant song recital last ... at the high school audi... of unusual interest. ... everyone in the ... gave him pro... abridgement ... Leoncavallo's ... spiritual, Lord I Was ... in some of ... Pagliacci. O, That ... by Frank Bridge, ... Tirindelli: The Vag... it was from the ... When Childre... William H... furnished ... throut... his gro... stopp... the ... ce... out... H... p... si...

NALD DICKSON WAYS AUDIENCE

thful Baritone Destined To Take Place At Top, Critic Decides

he Birmingham ich has introduce here many stars ncy, last night c... t season with a ... s Auditorium ... onald Dickson, wi... ith the developme... ith maturity, to t... ith Tibbett, Eddy, homas.

The good-looking y... baritone voice of ... ower that, had the ... eld in the Municipa... r Legion Field, woul... very nook and corne... demonstrated in the ar... Della Patria," from Gio... drea Chenier," the be... logue," from "I Pagliac... beautiful Handel "Tha... Thee."

In everything he sang ... vealed himself as the ... as the singer. ... for the ... hun... "swi... to H... the ... "The ...

And ... Gruzia," ... Thou B... Song" an... est Prayin...

Crowd Likes Singing Of Dickson

Donald Dickson, Metropolitan Opera ... star, who opened the music series spon... sored by Mrs. Frank Vaughan and the ... Musical Coterie last night at Senior ... High School Auditorium, sang songs ... that endeared him to his audience an... an opportunity to di... ritone voice. ... "spark in his boso... lady response from ... answered with ... tanding carelessl... piano with one ... t, he sang with ... rogram which ... phase of sing... gliacci and ... t then, a... n of his ... der in

MANY HEAR CONCERT BY DONALD DICKSON

Popular Baritone Presents Pleasing Program for As... ociation.

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DONALD

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"REVEALED HIMSELF AS ONE OF THE GREATEST DRAMATIC SINGERS OF TODAY." Minneapolis Tribune, November 29, 1939

"SUPERB NATURAL EQUIPMENT. A POWERFUL BARITONE OF RICH QUALITY." Baltimore News Post, November 8, 1939

"A VOICE OF SUCH TREMENDOUS POWER THAT EACH YEAR SHOULD ENRICH IT AND MAKE IT ONE OF THE MOST ENVIABLE INSTRUMENTS IN THE WORLD."

Birmingham News, October 18, 1939

"DICKSON HAS EVERYTHING — VOICE, TECHNIQUE, PERSONALITY. A RARE TREAT."

Little Rock Democrat, October 29, 1939

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Donald Dickson Captures Audience Of 1,100 With Rich Baritone Voice

THE resonant voice of Donald Dickson, noted young Metropolitan Opera, concert and radio baritone, won one of the warmest receptions ever given an artist appearing in Canton at the Civic Music association concert Thursday night in Timken Vocational High school auditorium.

A capacity audience of 1,100 patrons called the gifted young singer back for five encore numbers and many rounds of applause before he had completed a program of fine balance.

For sincerity, poised dramatic talent, exceptionally clear diction despite ample volume, and subtle nuances in tonal expression, his [illegible] no peer in recent

command. Not once did the talented artist fail his audience, or his purpose.

The German group was offered with the greatest tonal warmth, especially the "Die Nacht" of Richard Strauss. With the exception of the sprightly little "Er Ist's" by Hugo Wolf, a neatly executed tonal exercise in precis diction, all of the German num bers were of the solid, melodio type.

Mr. Dickson is far too much finished a ence wit Road to popularit closest h with th bers, R Spring, Forest

DONALD DICKSON THRILLS CROWD IN 2ND CONCERT

Young Baritone Called For Encore After Encore By Civic Music Fans

Portsmouth Civic Music asso- ciation members, augmented by club members of the on, filled Portsmouth auditorium Friday hunderous applause, reverberating power f Donald Dickson's in the second con- ivic Music series.

Donald Dickson Sings Wa Into Music Lovers' Hea

By BEN PARKER Jr.

Donald Dickson last night added Memphis to his conquests as he opened the Beethoven Club series in a concert which was warmly received by the audience comfortably filling the South Hall of the Auditorium.

His program had the qualities of freshness and spontaniety throughout, and ranged through a wide variety of moods. Mr. Dickson owed himself at home in each of em. From the stately anthem, anks Be to Thee, from Handel's Israel, through spiritu sung both "sweet and swin clear cut etching of leider group fly a quick erception

Rich And Full ice was fi f whi

Donald Dickson to Overflow Audi

Baritone at His in Dramatic Style enthusiastic

bial T. Not so happy; however his rendition of Bach's sere lovely If Thou Be Near, in wh he was not at all comfortable. Turning to the evening's sche uled heavy drama, he capably ne gotiated the aria from Andrea Che nier, Nemico della Patria, burnish ing up its beauties. There followed a somewhat neglected spiritual, Along the Way to He en in which Mr. Dickson to relax and enjo audience had ing.

Dickson Thrills Symphony Crowd With Fine Voice

Dickson Presents Vari Program In Fine S

n ambitious, versatile program presented by Donald Dickson, hful Metropolitan Opera bari- in the opening concert of the Music Association season rday night at the First Church.

atorio and operatic an lieder, and even ion were included ne's concert, and with a nicety of uality of tone th preciative audien

Opening Selecti recital opened e songs, Bach ar," an air Ir Thomas Arne Thee," by the eenth cent resented ncluding " by " by Hu Jaben

bussy solos, "Doctor G Parnassum," "Reflets D and "Danse," with th "Berceuse," by Chopin, son presented an aria f drea Chenier," by Giorda

Russian Music. Russian music

Audience Hails 'Met' Baritone In Recital Here

Artist Wins Listeners In Meritorious Offering; Pianist Praised

With the dearth of such among present day joy last night to hea possessed, among phragm. Dona

ing." B

g Concert Baritone

DICKSON

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Press

"SCORED AN UNQUESTIONED POPULAR SUCCESS WITH THE AUDIENCE."

Baltimore Sun, November 8, 1939

"CAPTIVATED HIS LISTENERS IMMEDIATELY."

Montgomery Advertiser, October 13, 1939

"DESTINED TO TAKE HIS PLACE WITH TIBBETT, THOMAS AND EDDY."

Birmingham Age Herald, October 18, 1939

"MAGNIFICENT SINGING — RICHNESS OF TONE — ADMIRABLE DICTION."

Memphis Press Scimitar, October 27, 1939

New York • George Engles, Director

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NEW YORK MARCH 1, 1940 No. 3006

Almost at the end of its season the Metropolitan comes out with a ringing success, Mozart's Marriage of Figaro. A ringing success, that is, with the public. What did the critics say? They disagree considerably with the public (see following page), which is a not infrequent happening.

—o—

Nationalism: Good or Bad?

With the world in turmoil and so many national spirits expressing themselves in belligerent and even destructive manner, it is not remarkable that the art world should also be cut across by some of these antagonisms.

To such a pitch of chauvinism have many national art theorists in Europe tuned their critical lyre, that the purely artistic merits of any work can no longer be discerned through the fog of high-sounding words.

All this is to be expected in a world at war, but in the oases of peace which remain, a saner effort should be made to distinguish between the eternal values and what is merely the accident of the moment.

Particularly in regard to music in America, two schools of thought seem to have arisen regarding the place of nationalism in our present day life and policies.

For example, the latest issue of the quarterly Modern Music (New York) contains an article by Roger Sessions, American composer, in which he decries "certain insistent demands for nationalism and isolationism in American musical life." According to this writer, it is "the creative artist [who] helps to mould the definitive profile of any country, and not the local stamp of regionalism which gives the artist his character."

There is much to be said for the latter point of view. For the international world thinks of Russian music in terms of Moussorgsky, Rimsky-Korsakoff and Tchaikovsky, rather than of Nizhny-Novgorod, Omsk or Baku. But without a long racial line and the conditioning of climate and geography these composers would not be exactly what they were. Example: Stravinsky, transplanted to Paris, loses something of his colorful Slavic physiognomy, or at least it is much altered and made cosmopolitan.

While it is doubtless true that we cannot add to our artistic cubits solely by pounding the nationalistic drum, it is certainly not dangerous to individuality to think of oneself as belonging to a nation. This is precisely what the Russian Five began to do before their very fruitful musical conceptions were even conceivable. In another art, we have the example of Walt Whitman, who certainly was not bashful in proclaiming himself a sturdy American. Thereby, he attained to a greater universality than the more polished but derivative salon poets of his era.

* * *

Apropos of these considerations are the remarks made by Karl Krueger, conductor of the Kansas City Philharmonic Orchestra, recently at a luncheon of the National Federation of Music Clubs, during the Music Teachers National Association convention in that city. In reviewing with much discernment the task of the American symphonic conductor, he said in part:

"We live in a time and in a country where many people think it a bit amiss to mention nationalism in art. I do not see any danger in doing so, if it is done sanely. Every individual must achieve in the small frame before he does it universally. No art is valid unless it has its roots in its place of origin. Great art is spontaneous and it is direct. Hence one standard of measurement, however small, of a great work of art, is how truly it reflects its origin. . . .

"We have heard so much talk, most of it loose talk, about the youthfulness of America, that many music lovers are just sitting back passively, awaiting the time in the hazy future when America will become 'old enough' to appreciate the arts. This is rubbish, of course, and damaging rubbish, at that. No nation has ever been too young to produce art, nor too young to understand it. It is America's duty to the arts to be true to itself. We can make absolutely no worthwhile contribution except as we are ourselves completely, in creating music, in recreating it, and in hearing it. . . .

"It is much better and much more valuable to the cause of musical history to have one American cowboy produce one honest song that springs spontaneously from his being, than it is to have a thousand American composers writing mere echoes of European symphonies.

"America has all the pre-requisites for a great creative age in music. It has the surplus nervous energy, without which there can be no creative act. It has the synthesis of myriad racial stocks and customs, all of which should give an entirely new physiognomy to our art. The profoundest observers in Europe have been waiting and hoping for this manifestation in this country. Let us not keep them waiting too long. We can all of us help by encouraging every American composer whom we consider qualified to go his own way. Let us not crush him by condemning him the instant he gets away from what has been done before."

—o—

Variations

(*Continued from following page*)

A journey to Baltimore to hear its symphony orchestra under the new director, Howard Barlow, and to be introduced to the American premiere of a work by Cecil Gray, resulted in two pleasant experiences for your editor. Barlow's prowess with the stick is an old story demonstrated for many years in his capacity as invisible conductor for CBS. On the present occasion, commanding a much larger force than his regular studio ensemble, he showed himself a convincing public interpreter and authoritative wielder of the baton. He resuscitated Goldmark's ancient Rustic Wedding Symphony and gave it smooth and altogether romantic reading. Nicolai's Merry Wives Overture had gracious and lively performance. The rarely played Prelude to the third act of Victor Herbert's Natoma was done with spirit and atmosphere. Barlow's most rousing achievement came at the end of the concert with Tchaikovsky's Romeo and Juliet.

Cartoon by Edgar Allen, Jr.

"I wish you'd tell Mother what it is about 'Faust' you don't understand!"

The novelty of the evening was Cecil Gray's Syllogism (MS.) written by him after he gave up his nefarious career as a critic and musicologist in England, and became a composer. The title of his score probably derives from the fact that a syllogism (according to Webster, "a logical scheme or analysis of a formal argument") has a major premise, a minor premise, and a conclusion. At any rate, there are three such parts in the Gray work, two animated and one reflective, or even emotional. The basic idea is carried through skillfully in construction, and with especially apt and colorful orchestration. The general impression left by the music is that it is not "made" as much as it is felt. I have not heard any recently composed symphonic material that seems as sincere and vital as Syllogism.

The playing of the orchestra was enthusiastic, good in tone, but only fair in execution. Owing to the limited funds available, it is not possible for Barlow to rehearse sufficiently—something hardly to the credit of so musical and wealthy a city as Baltimore. Under proper conditions he undoubtedly could give performances of high degree. It should be mentioned that he conducted from memory. The capacity audience left no doubt of the esteem in which he is held even after his few months of service in Baltimore.

* * *

It is reported that Hollywood is angling for Serge Prokofieff to supply moving picture music. The moguls there might begin by filming the charming little allegory which Prokofieff has already set to such a delightfully whimsical score.

The work is called Peter and the Wolf, had its American premiere in Boston (1938) under Koussevitzky, was repeated in New York last February by the same conductor, who also led it at the Berkshire Festival the following Summer. (By the way, Peter and the Wolf is ideal material for the delectable Walt Disney.)

And then, too, there is Prokofieff's Lieutenant Kijé, the side-splittingly funny tale made into a ballet. It is better musico-comical stuff than has come out of the routine Hollywood studios for the past five years at least.

America would have a great catch if the Parisianized Prokofieff could be induced to settle in Hollywood, where so many expatriated musicians are at present most profitably occupied. France and Russia do not seem to need great composers just now.

VARIATIONS

By Leonard Liebling

Egon Petri, the pianist, gave The New York Post of Feb. 17 some interesting opinions regarding the American public. In particular he thinks that the school courses and radio talks feed us too many stories about composers and their works, instead of prompting us simply to listen to the music and disregarding its anecdotal background. "I wish Americans would stop insisting on hearing stories about music," said Petri "what the composers ate for breakfast, what kind of trousers they wore, why Beethoven wrote the Moonlight Sonata, what Mozart said to his wife when he began the Jupiter Symphony."

(Petri therewith stirs up anew an exceedingly ancient question that is not unrelated to the undying controversy regarding the relative merits of program and absolute music. Just how much intimacy should we have with the composers' lives and personalities, and how much should be disclosed [or guessed] about the meanings of their works? For the moment, let the answers be left open.)

"I don't believe in pandering to childish tastes," Petri goes on; "it is just as wrong as talking baby-talk to youngsters!"

Strange to relate, it is musicians themselves who first gobble up the anecdotes about composers and pass on the gossip to the world in general. Furthermore, all the stories not only came here originally from Europe, but also are incorporated in most of the biographies by European authors. I have hardly ever foregathered convivially with musicians when we did not bandy such tales old and new, from Bach's beer-drinking in the organ loft of St. Thomas', to Paderewski's reputed *mot* about himself and the famed polo player—"he is a soul who plays polo, while I am a Pole who plays solo." I do not think that anyone who has heard of Bach's obeisance to Gambrinus feels less moved when he listens to the B minor Mass; or that acquaintance with the Paderewski quip interferes with understanding of his fine piano concerto and the Polish Fantasie. If the Petri idea prevails, one should close one's ears also to the sagas that Beethoven ate meat with his fingers, that Brahms consorted with Viennese ladies of the pavement, and that Mozart loved soiled stories and off-color practical jokes.

Americans, less blasé than the European public, should not be scolded for their eagerness to hear and read personal details about the eminent composers. If that stimulates our musical tyros to curiosity about great music, its cause may be greatly benefited in consequence. . . .

Have you heard the one about Hitler and Richard Strauss, at their most recent meeting in Munich?

Hitler: "Mendelssohn deserves to be banned alone because he dared to compose a St. Paul, and actually started an oratorio about Christus."

Strauss: "Right. And I'm astonished that you permit Germans to listen to Handel, most of whose oratorios are on Jewish subjects."

The pianist who eavesdropped the conversation, and doesn't wish his name mentioned, reports also that "Der Führer looked as though he didn't know whether Strauss was sincere or not—and neither did I."

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John Chapman, who writes a New York Daily News column called Mainly About Manhattan, lets loose some fulminating bombs against several local music critics in his issue of Feb. 23. The reason is their scant praise of the current revival of The Marriage of Figaro at the Metropolitan Opera. He says that as a casual opera-goer who pays for his tickets, he entirely enjoyed the performance, and adds: "The average music critic is either a genuine or professional idealist, a Parsifal in search of perfection. . . . he thinks entertainment is some kind of social disease which a nice person should be careful not to catch."

Mr. Chapman considered the production "swell—light, funny, handsome, sure-footed and as artistically honest as some of this country's most honest artists could make it. An audience that paid $9,000 to get in, cheered it, but the Met. also drew Messrs. Downes, Perkins, Thompson & Co. . . . Downes was honest enough to make a statement of position. He said the performance 'was entirely to the taste of the audience'. Then he set about his critic's business of finding a few flaws. Finally he admitted, 'It may seem invidious to make these reservations in the light of the brilliantly successful performance. To the commentator upon opera who takes the position of the purist, the management can say, if it chooses, that it knew what the public would like.'

"Said F. D. Perkins of Panizza's conducting, 'His tempi gave at times an impression of a certain caution.' So, may I add, does that sentence. Speaking as one who is no musical scholar, but as one who on many occasions has paid his way into the Met. to have an always pleasant and often thrilling evening, I'd like to ask Mr. Perkins how in hell he knew the 'tempi' were uncertain. The opera hadn't been done for twenty-two years and Mr. P. is a mere baby. What was his standard of judgment? He couldn't just have been playing safe by throwing that in, could he?

"Said Oscar Thompson: 'All too frequently the accent was on buffoonery and gaudy stage attire. . . . In a word, this was not a production to earn the thanks of a devout Mozartean. Whether it has gained in elements of popularity what it has sacrificed in aristocracy of appeal remains for repetitions to make clear.' And one gets the impression that Mr. Thompson, the devout Mozartean, will be terribly, terribly hurt if the show turns out to be a hit. . . .

"The Metropolitan Opera is campaigning for $1,000,000 — a project for which the music critics give pious support. It is also in the theatre business—selling tickets to meet the biggest payroll on Broadway. Any nite it puts on a better show than anything the legitimate theatre has offered since The Male Animal, opened, and The Marriage of Figaro is a four-star hit. Next performance Monday evening."

◆ ◆ ◆

A radio reporter shouts that Robert Taylor, glamor man of the films, will play the role of Brahms in a forthcoming picture. Now it remains but for the Hollywood producers to give us Wallace Beery as Mozart, and Shirley Temple as Catherine of Russia.

◆ ◆ ◆

And from F.P.A., columnist of The Post, one learns that "the Musicians' Union is objecting "to Old King Cole, who in future will have to call for his pipe, and call for his glass, and call for his Efrem, Jascha, and Sascha."

◆ ◆ ◆

You may or may not be aware that every Sunday (8:30 and 10:30 p.m.) Columbia Broadcasting System airs at its WABC studio, a program called So You Think You Know Music, a prize quiz in which four contestants take part, two invited as guests, the other two chosen from the audience. The winners have ranged from a five-year-old prodigy to the veteran Moriz Rosenthal. Erica Morini, Reinald Werrenrath, Egon Petri, Hendrik Willem van Loon, Deems Taylor, among others, also have been on the program, some of them landing in first place. The accompanying picture shows Charles Wakefield Cadman facing the inquisitors; bravely he survived the torture and gained first prize. One of his tests was to name five operas by American composers which had production at the Metropolitan. He did so, but omitted his own Indian work, Shanewis. The judge, prompting him unfairly as he hesitated after the fourth opera, said, "Don't be forgetful, Charley." "I'm not," replied Cadman; "just modest."

(*Continued on preceding page*)

Photo by Gustave V. Gale, of Radio Guide

CADMAN AND THE INQUISITION.

At the CBS broadcast of So You Think You Know Music, Feb. 11, 1940. In the center, standing, Charles Wakefield Cadman; at extreme right, Ted Cott, master of ceremonies; in extreme rear behind the microphone, Leonard Liebling, judge.

Somebody Told

by Simon Snooper

Valentine or Vollintine, no matter how it is spelled, seems Cupid's time. On Feb. 14 Gina Vandeveer was married in her home to Eddie Witmer Vollintine by the Rev. Dr. George W. Grinton before some seventy-five guests. The bride was her own soloist and sang My Nuptial Song, a work composed for the occasion by Franz Mittler to words by Anselmo Dappert. Mr. Mittler, for several years accompanist for Miss Vandeveer, and a string quartet provided nuptial music. He also wrote a special wedding march for the occasion.

Further music was offered by the new Mrs. Vollintine, in a group of Schubert songs and a duet with John Seagle. Oscar Seagle, her teacher, also sang. The bride was an exponent of the dance during her school days but later studied singing and made many appearances in Europe prior to the present war. Among the guests were many prominent musical folk.

* * *

Dr. Frank La Forge, as president of the Musicians Club of New York, received the guests at a reception and tea for Dr. Walter Damrosch given at the home of Mr. and Mrs. John Zaugg on Feb. 13. Dr. Damrosch, first president of the club, is now its honorary president. Among those present were Mrs. Ethelbert Nevin, Mrs. Horatio Parker, Mrs. Benjamin Harrison, Mrs. Damrosch, Mrs. La Forge, Clara Edwards, Mrs. J. Harrison-Irvine, Mrs. Stuart Close, Mrs. Carolyn Beebe-Whitehouse, Mrs. Laura F. MacNichol, Oley Speaks and many others active in musical affairs.

* * *

Another tea which attracted New York followers of Euterpe was that of Mr. and Mrs. Walter T. Rosen and Mr. and Mrs. Janos Scholz. Mrs. Rosen is better known as Lucie Bigelow Rosen, exponent of the Theremin, while Mr. Scholz is the eminent cellist. The attractive home of the hosts was crowded with eminents of the musical, social and business world.

* * *

The Helen Norfleet School added its bit to the musical tea idea on Feb. 18 when Charles Wakefield Cadman, noted composer, Dr. Rudolph Ganz, now directing the Young People's Concerts of the New York Philharmonic-Symphony Society, and Antonia Brico, orchestral conductor, were guests. The program was given by Mario Castelnuovo-Tedesco, Charles Haubiel, and Ruth Coleman Calder.

* * *

At a cocktail party given by Mr. and Mrs. Albert Spalding, Olin Downes, according to report, on sitting upon a very beautiful Louis XVI chair, had the unpleasant sensation of having it collapse.

Seeing Mr. Downes' distress, Mr. Spalding, we are informed, very quickly retorted, "I would much rather have a critic of the Times break my chair than me".

* * *

Down in Washington, petite Lily Pons delighted the reporters with a number of her jauntiest opinions, the occasion being her recent recital at Constitution Hall. America's darling (and ours too) stated, for one thing, that she would like to do another movie, but she insists on appearing in a new story. The old one "has whiskers on it" and "they aren't even very pretty whiskers." And (swears Lily) she never has any temperamental flare-ups. These she saves for the cash customers, who, after all, "are entitled to something for their money." And as for colds? *Non, Non!* She never has them because she very simply stays away from crowds with their coughers and sneezers. Simple, *non?*

* * *

A certain symphonic conductor recently had to go before the musical union of his city in an effort to get permission to import an English horn. We can't believe it, but he says the officials couldn't see it his way. "What do you want with an English horn?" he says they said. "There are plenty of good saxophones in the city; why not use one of them?" The conductor says he counted slowly to 100, wrapped himself up carefully in his huff (it happened during that real cold spell) and took a cab for his home, where he lay in bed for days with a high fever.

"I'll bet CHOPIN never sat at the piano with a slingshot in HIS pocket!"

Cartoon by Edgar Allen, Jr.

NEW YORK CONCERT ANNOUNCEMENTS

(M) Morning; (A) Afternoon; (E) Evening.

Friday, March 1
Philharmonic-Symphony Society, Carnegie Hall (A)
Ruggiero Ricci, violinist, Carnegie Hall (E)
Durieux Chamber Ensemble, Town Hall (E)

Saturday, March 2
Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
Guiomar Novaes, pianist, Town Hall (A)
College of St. Elizabeth Glee Club, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, March 3
Philharmonic-Symphony Society, Carnegie Hall (A)
Maria Marova, soprano, Town Hall (A)
New Friends of Music (Budapest Quartet, Mischa Levitzki, pianist, Arthur Berv, horn, Roman Totenberg, violinist, Milton Katims, violist), Town Hall (5:30)
Josef Hofmann, pianist, Carnegie Hall (E)
Jascha Bernstein, cellist, Town Hall (E)

Monday, March 4
Philharmonic-Symphony Society, Young People's Concert, Town Hall (A)
Stanley Hummel, pianist, Town Hall (E)

Tuesday, March 5
Philadelphia Orchestra, Carnegie Hall (E)
Fordham Glee Club, Town Hall (E)

Wednesday, March 6
Beveridge Webster, pianist, Town Hall (E)
Gladys Swarthout, mezzo-soprano, and Frank Chapman, baritone, Carnegie Hall (E)

Thursday, March 7
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 8
Philharmonic-Symphony Society, Carnegie Hall (A)
Marcel Hubert, cellist, Town Hall (E)

Saturday, March 9
National Orchestral Association, Carnegie Hall (A)
Evelyn Swarthout, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Helvetia Männerchor, Town Hall (E)

Sunday, March 10
Suzanne Sten, mezzo-soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Maro Ajemian, pianist, Town Hall (E)

Monday, March 11
Artur Rubinstein, pianist, Carnegie Hall (E)
Povla Frijsh, song recital, Town Hall (E)

Tuesday, March 12
Fritz Kreisler, violinist, Carnegie Hall (E)
Philharmonic-Symphony String Quartet, Town Hall (E)
Guild Singers, Carnegie Chamber Hall (E)

Wednesday, March 13
Philharmonic-Symphony Society, Carnegie Hall (E)
Kirsten Flagstad, soprano, Town Hall (E)

Thursday, March 14
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, March 15
Philharmonic-Symphony Society, Carnegie Hall (A)
Marcus Gordon, pianist, Town Hall (E)

Saturday, March 16
Boston Symphony Orchestra, Carnegie Hall (A)
Dorothy Gordon, folksongs, Town Hall (A)
University Singers, Town Hall (E)

Sunday, March 17
Philharmonic-Symphony Society, Carnegie Hall (A)
Harriet Cohen, pianist, Town Hall (A)
New Friends of Music Orchestra, Carnegie Hall (5:30)
Excerpts from new operas, Carnegie Hall (E)

Monday, March 18
National Orchestral Association, Carnegie Hall (E)
Jose Figueroa, violinist, Town Hall (E)

Tuesday, March 19
Philadelphia Orchestra, Carnegie Hall (E)
Rose Kunst, soprano, Town Hall (E)

Wednesday, March 20
Philharmonic-Symphony Society, Carnegie Hall (A)
Louis Kaufman, violinist, Town Hall (E)

Thursday, March 21
Philharmonic-Symphony Society, Carnegie Hall (E)

Saturday, March 23
Johann Singer, pianist, Town Hall (E)
Workmen's Circle Chorus, Carnegie Hall (E)

Sunday, March 24
Philharmonic-Symphony Society, Carnegie Hall (A)
John Charles Thomas, baritone, Town Hall (A)
Marian Anderson, contralto, Carnegie Hall (E)

Monday, March 25
Finnish Benefit Concert, Carnegie Hall (E)

Tuesday, March 26
John Kirkpatrick, pianist, Town Hall (E)

Wednesday, March 27
Musical Art Quartet and Walter Damrosch, pianist, Town Hall (E)

Thursday, March 28
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, March 29
Philharmonic-Symphony Society, Carnegie Hall (A)
Joseph Schuster, cellist, Town Hall (E)

Saturday, March 30
National Orchestral Association, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, March 31
Victoria Anderson and Viola Morris, songs, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music Orchestra, Carnegie Hall (5:30)
Andrew Watson, tenor, Town Hall (E)

S.A.I. and Sinfonia Present Musicale at Columbia

Alpha Theta Chapter of Sigma Alpha Iota and Beta Gamma Chapter of Phi Mu Alpha, Sinfonia, presented a joint musicale on Feb. 9, at Teacher's College, Columbia University. Mozart's Symphonie Concertante in E flat major was played by Cornelia Potter, violin, Virginia Coy, viola, and Marion Flagg, piano. Elizabeth Fuller, contralto, with Helen Borgwald at the piano, was heard in a group of Brahms songs, and two fantasies from Schumann's Kreisleriana were played by Russell Kline. The Quintet in G minor by Mozart was performed by Bert Fund and Nevin Dauer, violin, Emil Bloch and Cornelia Potter, viola, and Walter F. Potter, cello.

Spada to Conduct Premiere of Stramiello Opera-buffa

On March 31, at the Guild Theatre, New York, the Cosmopolitan Light Opera Company will give the world premiere of Ernest Stramiello's two-act opera buffa, Florentine May, with Pompilio Malatesta, basso of the Metropolitan in the leading role. The libretto is by Armand Romano, author of The Triumph of St. Patrick, Pietro Yon's oratorio.

William Spada, director of the New Jersey Opera Association, will conduct. The cast includes, Manuel Baroumis, tenor; Viola Spongberg, and Eleanor Stone, sopranos; Giorgianna Burdon, mezzo-soprano; and Alfred Chigi, baritone.

J. Fischer & Bro. Exhibit Music Engraving Process

J. Fischer & Bro., New York, are holding an exhibit of the processes of music printing and engraving. Among the specimens are the original manuscript of Deems Taylor's Kiss in Xanadu; the partly engraved plate, showing various steps employed in engraving; the completed engraved plate; first proof used for editorial or composer's corrections; black and white print; photographic negative of black and white print; transfer plate; finished copy, and engraver's tools such as punches, dies and liner.

Spalding Resumes Tour of Solo and Orchestra Engagements

Albert Spalding, violinist, resumed his touring schedule with two appearances with the Boston Symphony Orchestra playing the Brahms concerto. Mr. Spalding will appear in Syracuse, Bethlehem, Pa.; Toronto, Huntington, W. Va.; Rockford, Houston, Lafayette, La., New Orleans, Milledgeville, Ga.; Wilmington, N. C.; Kalamazoo and Grand Rapids.

Haydn's Creation Sung at St. Bartholomew's

The first part of Haydn's Creation was sung on Feb. 11 at St. Bartholomew's Church, New York, under the direction of David McKee Williams. The soloists were Dorothy Baker, Saida Knox, Lucius Metz and Glenn Darwin.

Booking Music Teachers for Jobs in American Schools

How the Applicants Are Chosen and Outstanding Factors in Their Employment Told by Director of Placement Service

By HERMANN R. MAIER,
Director, Music Teachers Placement Service

Never let it be said that music teachers are not ambitious! Our records show that the majority of them are always looking for a better job than they now hold. Consequently there is a continual "moving" going on, and only those who have what seems to them an ideal situation are contented to stay.

It is difficult to ascertain the average length of time any one person remains in any one position. If a teacher is in any position less than two years, or more than eight, and has had quite a few different positions, or only a single one, he is not considered as desirable as others. So many administrators take the attitude that they don't want a "rolling stone" or someone "in a rut." If a person has done a lot of concert work, it may help slightly in their securing a teaching position, but if they had the same amount of teaching experience, it would be more to their advantage.

Booking the Teacher for an "Engagement"

The Music Teachers Placement Service is an agency that secures positions for teachers of music in conservatories, colleges, universities, public and private schools. Our plan of operation is similar to agencies placing teachers of academic subjects in that we have applications of interested teachers on file, to recommend for openings when they become available.

The teacher interested in securing a position through our service gives us as much information as possible by filling in our application blank, adding to it a short biographical sketch, photographs and names of references. We send for reference material of the candidate, and arrange all details so as to be able to answer these two questions, put to us by the prospective employer—"What do you know about this candidate?" and "Why should I employ this candidate?"

The cost of the mailing, copying, filing, and other work connected with preparing the application is covered by the registration fee of two dollars. Upon receiving a position, the teacher pays us a commission amounting to five per cent of the first year's salary.

Photo by Champlain Studios

HERMANN R. MAIER

Higher Schools Take Most Applicants

We find that most of our placements are in schools of higher level, such as junior colleges, colleges, and conservatories, in almost every state of the United States, and in some of its territories. Because the average American college is striving to reach, or maintain its status as an accredited member of the college association, or the National Association of Schools of Music, these institutions usually desire teachers who have at least a Master's degree from an accredited American institution. Exclusive European training may, or may not, rank higher than American training, but we find that most legitimate schools prefer American born, American trained teachers who have been thoroughly imbued with the American philosophy of education.

Salaries Need Revision in Some Localities

The average salary is, unfortunately, not as high as it should be, but with business conditions steadily improving, these should be better in the future. The salaries range roughly from about $1,000 to $5,000 for the school year of nine months, with the best salaries paid in the Eastern and Middle Western schools.

Many teachers seeking positions have a mistaken idea that all they need to do is write an application in pencil on a postcard, and positions will be offered them on a platter. Within the last few years, very few positions have been filled without a personal interview and audition. The law of supply and demand, so noticeable in the business world, is also active in the music-teacher world. It is not only enough to have a beautiful voice, or be able to play piano well; the teacher must have poise, personality, background, and the ability to "put the subject across."

Better Teachers in Demand

There are not as many openings as there are teachers available, consequently the better teacher is always desired for the available position. This is undoubtedly the reason for the trend toward both specialization and generalization—in other words, a teacher should know everything about one subject as well as something about every subject.

As a general rule, most teachers have a one-year contract with their schools, beginning their work in September, when the school sessions start. Teachers are engaged during the period from January to September, for positions beginning in September.

Sees Good Teaching Prospects

The Music Teachers Placement Service prides itself on the excellent record of placements we made in the 1939 season, and all present indications point to a bigger and better season in 1940. We are always on the lookout for new candidates of higher calibre, and happy to assist administrators in securing outstanding teachers.

Primrose Quartet at Church House

Calvary Church House, in Gramercy Park, New York, heard the Primrose Quartet in the series of Artist Evenings. The ensemble, comprising recently Oscar Shumsky, Josef Gingold, William Primrose and Harvey Shapiro, gave especial pleasure in three of the Seven Last Words of Haydn, the unity of ensemble ably combined with spontaneity of performance. The Schumann quintet enlisted the pianistic aid of Vernon deTar, former organist of the church. F. W. R.

Nora Hellen Gives Recital at MacDowell Club

A varied program which included a group by contemporary American composers was given on Feb. 16 at the MacDowell Club, New York, by Nora Hellen, soprano. Arias of Handel and Mozart were followed by a group of Schubert and Strauss and then came Finnish, Swedish and Norwegian folksongs and items of Grieg and Kilpinen. The native composers listed were Mrs. H. H. A. Beach, Annabelle Comfort, Kenneth Walton and Charles Wakefield Cadman. In notable vocal estate, Miss Hellen sang with sensitivity and appreciation of mood. Mozart's L'Amero saro costante from Il re Pastore was an especial highlight.

Werner Gebauer, violinist, and Kenneth Walton, pianist, assisted.

W. M.

PIANISTS GREETED BY PIANIST

when Eugenia Buxton, left, welcomed Genia Nemenoff and Pierre Luboshutz, duo-pianists, following their Memphis recital. Mrs. Roscoe Clarke, president of the Beethoven Club, right, also entertained the artists.

Ballet Russe to Give 2-Week N. Y. Season

The Ballet Russe de Monte Carlo returns to the Metropolitan Opera House on March 26 for a two-week season. Three productions, Les Elfes, Bogatyri and Coppelia will be added to the productions offered previously. There will be eighteen performances during the engagement, the other ballets being Dali's Bacchanale, Rouge et Noir, Capriccio Espagnol and Ghost Town. Efrem Kurtz will again direct. Alexandra Danilova, Leonide Massine, Alicia Markova, Mia Slavenska, Frederic Franklin and Igor Youskevitch will be the leading dancers. The final performance will be on April 7.

Levinskaya Speaks at Luncheon

Maria Levinskaya, pianist, author, lecturer and founder of the London Institute of Co-ordination, was the guest speaker on Feb. 6 at the Tuesday Lecture Luncheon at the Hotel Wellington in New York. Mme. Levinskaya chose as her subject "Discoveries for a Healthful and Well-Balanced Life." She told her listeners that while appearing on the concert stage she turned to scientific and physiological research, later developing her original method for eliminating musician's cramp. The principles of co-ordination were extended from the arms and hands to the whole body. She also told how she founded the London Institute of Co-ordination.

AGMA Plans New York Ball

The American Guild of Musical Artists will give an all-star entertainment and ball at the Waldorf-Astoria on Sunday evening, April 21, under the joint sponsorship of the Associated Actors and Artists of America and its affiliate unions. Lawrence Tibbett has been named honorary chairman of the ball committee.

Photo by Mayfair Studio

GARLAND COOPER,

for some years associated with the Lotos Club, announces the opening of a bureau for the management and concert activities of artists. At present his plans are not completed, but announcement of the personnel of his artists will appear shortly.

Philadelphia Unrolls Opulent Midseason Musical Tapestry

PHILADELPHIA.—Artur Rubinstein, pianist, was the soloist at the Philadelphia Orchestra concerts of Feb. 9 and 10, playing the Chopin concertos, in E minor and F minor. His interpretations were delightful, while his execution was marked by great technical facility. Great enthusiasm was manifested by the audience. Mr. Ormandy supplied excellent support with the orchestra. The orchestral numbers were a Divertimento for string orchestra by Weiner, beautifully played, and the first performance at these concerts of Debussy's symphonic suite, Printemps.

For the concerts of Feb. 16, 17, and 19 an all-Beethoven program had been arranged, featuring Alexander Hilsberg, concertmaster of the Orchestra, as soloist in the Concerto in D major. Mr. Hilsberg brought to it a thoughtful and detailed interpretation, and a meticulously fine technical performance. An ovation was accorded him at the close. The Fifth Symphony was given a glorious reading by Mr. Ormandy, as was the opening Overture to Egmont.

Youth Concerts Move to Larger Hall

The fifth concert for youth, by the Philadelphia Orchestra, under Ormandy, was held in the Mastbaum Theatre, where the capacity is considerably greater than in the Academy. This also was filled with an enthusiastic crowd, that expressed its approval of the various numbers. The soloist was Frances Greer, soprano, in the Ave Maria from Verdi's Otello, Air de Lia from L'Enfant Prodigue of Debussy, and Micaela's air from Carmen. As an encore, she sang the arietta of Cherubino from The Marriage of Figaro, and after applause was obliged to repeat it. John Harvey, chairman of the Youth Concerts, presented Mr. Ormandy with a desk set, the gift of the audiences.

Resident Opera Forces in Traviata

The Philadelphia Opera Company presented La Traviata recently before a near-capacity audience. Barbara Thorne as Violetta did beautiful singing and was decidedly personable. Due to the illness of Fritz Krueger, his understudy, Edward Nyborg, took the part of Alfredo most acceptably. He both sang and acted with beauty of tone, and a good feeling for the part. Howard Vanderburg was the elder Germont, his resonant voice sounding to excellent advantage. The lesser roles were all well taken by Evelyn Martz, N. Elverson Smith, Josephine Perdikis, E. Luke Matz (whose voice was unusually good), Leonard Treash, Edward Smith, Mackey Swan, Albert Given. Sylvan Levin, the music director, did his usual fine work as conductor, while Mary Binney Montgomery and her ballet group gave pleasing dances. The staging was under Dr. Hans Wohlmuth, who evidently has a fondness for steps, a fact which greatly crowded the first act.

La Scala Singers in Carmen

The Philadelphia La Scala Opera Company presented Bizet's Carmen, on Feb. 15, before a large and enthusiastic audience. Joan Peebles took the title role, showing a voice of great beauty and wide range. Her work in the third act, both vocal and dramatic, was the best. Laddis Kiepura, who was to have made his American operatic debut at this time, was taken suddenly ill, and Ralph Errolle stepped into the part of Don José. He sang with a voice of strength and beauty, and acted with an excellent sense of the dramatic. Marie Sokil was pleasing as Micaela, singing the romanza of the third act well, and drawing well-deserved applause. Joseph Royer was the Escamillo. Nino Ruisi brought to the part of Zuniga a voice of assurance and pleasing quality. Others satisfactorily filling the smaller parts were—Blakely Ritter, Walter Stafford, Costanzo Sorvino, Mildred Ippolito, Bernice Schalker and Charles Miller. Angelo Canarutto did a fine piece of conducting, while the staging was admirably cared for by Benjamin Altieri. William Sena and his ballet group gave a sparkling performance.

Simfonietta in Novelties

The Philadelphia Chamber String Simfonietta, Fabien Sevitzky, founder and conductor, was heard in its second concert of the season, on Feb. 15, in the Bellevue-Stratford. The opening number was the first American performance of the Overture Suite in G major by Johann Ludwig Bach, charming music, finely played. The Mozart concerto in A major for piano introduced Bomar Cramer as soloist. Mr. Cramer revealed a good tone, and much delicacy. Rakastava Suite by Sibelius was followed by three numbers given for the first time here—madrigal, Dolcissima mia vita by Gesualdo, transcribed by Tibor Serly; Danse from Tartare by Antonio Salieri in a transcription by Quinto Maganini; and Quincy Porter's Ukrainian Suite, all for string orchestra. All were splendidly performed, under Mr. Sevitzky's skillful direction, and cordially received. An encore was Dubensky's arrangement of a waltz by Weber.

Curtis Artists Appear

Numerous recitals of varied interest have been given recently at the Curtis Institute of Music. Sol Kaplan, pianist, and graduate pupil of Isabelle Vengerova, presented an ambitious program in Casimir Hall recently before an overflow audience. Brahms' Variations and fugue on a theme by Handel, Beethoven's Sonata in A flat major, op. 110, a Chopin group, and modern numbers were included. Mr. Kaplan has a comprehensive technic, equal to almost any demands, and he plays with assurance.

Steuart Wilson, English tenor, and recent addition to the faculty of the Curtis Institute, gave his first faculty concert in Casimir Hall, on Feb. 12, with Harry Kaufman collaborating as pianist, and Mary Wilson (the singer's wife) as cellist. The program opened with Bach arias with cello obbligato, delightfully sung and played. Songs of Handel, Purcell, Boyce, Fauré, Liszt, Schubert, Schumann and six charming lutenist songs of Dowland and Bartlett afforded Mr. Wilson excellent vehicles for his artistic interpretations, Mr. Kaufman provided excellent accompaniments.

Elisabeth Schumann's faculty recitals have come to be "events" in the season of concerts at the Curtis Institute, and the one given on Feb. 15 lived up to every expectation. Songs of Mozart, Schubert, Hugo Wolf, Mahler and Pfitzner, were given with Mme. Schumann's individual and inimitable style of interpretation, and of course again revealed her lovely soprano voice. Leo Rosenek was her superb accompanist, with whom she shared the many ovations accorded her. Two encores were graciously given, songs of Wolf and Schubert.

Trapp Singers Delight

Another concert of unique interest was given at Casimir Hall of the Curtis Institute of Music, on Feb. 16, when the Trapp Family Singers charmed all their listeners with their singing, playing of ancient instruments, and dancing of their native dances. As a finale, they performed Austrian folkdances to the music of two alto recorders. The applause was so insistent that the singing group added the Brahms Wiegenlied.

Stanley Sprenger, pianist, gave a pleasing recital in the Foyer of the Academy of Music, on Feb. 8, opening his program with the beautiful Bach Partita in B flat. The "Moonlight" Sonata of Beethoven was given a thoughtful interpretation with beautiful tone quality. A Chopin group was also finely done. Two encores were given.

SELITA DE BORD,
soprano from Texas, will be heard in recitals in the East this season.

Joseph Lockett, young Negro pianist, gave a recital of more than usual merit in the Foyer of the Academy of Music, on Feb. 15, under the auspices of the A. and T. College Club. His program was ambitious, opening with the colossal Bach Fantasie and Fugue in G minor, in the Liszt transcription, which he played in a masterly manner, as he also did the Variations on a Theme of Paganini by Brahms. The pianist was cordially applauded. Encores were given in response.

Briselli with Orchestra

Two recent Philadelphia Orchestra concerts featured the young violinist, Iso Briselli, as soloist in the Dvorak concerto in A minor. His beautiful tone was revealed particularly in the lovely slow movement. The first and final movements were played with brilliance and great skill. Eugene Ormandy, conducted the orchestra with his usual ease and understanding. Heavenly Children at Play, a scherzo for strings, by Philadelphia's talented composer, Frances McCollin, proved delightful. La Valse by Ravel brilliantly closed the program.

Mr. Ormandy and the orchestra presented an all-Sibelius program, with the assistance of Olin Downes as speaker. His informative remarks added greatly to one's understanding and enjoyment of the compositions performed. The Symphony No. 7 in one movement was full of interest, and finely executed by the orchestra. The tone poem En Saga was followed by The Oceanides, and The Homecoming of Lemminkainen, the last two given for the first time in Philadelphia.

José and Amparo Iturbi, pianists, were the soloists for earlier concerts. Mr. Iturbi played the Mozart concerto in D minor for piano and orchestra, with finesse of phrasing, and beautiful shadings. He and his sister, Amparo, did equally excellent playing in the concerto in E flat, for two pianos and orchestra.

Zimbalist and Horowitz in Recital

Efrem Zimbalist, head of the violin department of the Curtis Institute, of Music, gave a faculty recital in Casimir Hall to an overflow audience. Mr. Zimbalist's glorious violin playing is too well known to need comment here. His program was of unusual interest, consisting of works of Sinding, Reger, Respighi, Tchaikovsky-Thare, and his own sonata in G minor, and concert phantasy on Rimsky-Korsakoff's Le Coq d'Or. Vladimir Sokoloff was at the piano.

The recital given by Vladimir Horowitz, pianist, in the Academy of Music, as the fourth in the series of the Philadelphia All Star Concert Series, under the direction of Emma Feldman, was one of the most delightful that has been heard here in years. Mr. Horowitz has not appeared here for several years, and his return marks a new maturity of interpretation and warmth, in addition to his phenomenal technic.

Elsie Miller, voice teacher, presented two pupils, Mary Fletcher, and William Gullins in recital at New Century Hall. They showed excellent training in their opening Italian arias, and particularly in the later Negro Spirituals.

Opera Recital at Curtis

Students of Dr. Hans Wohlmuth, who heads the opera department at the Curtis Institute of Music, presented a unique and interesting program in Casimir Hall. The first part of the program consisted of "Improvisation," which, Dr. Wohlmuth explained, were the means of teaching prospective operatic singers how to act. The last part of the program held Fragments from Mozart Operas, sung in English. James Cosmos and Donald Hultgren as Osmin and Belmonte, respectively, sang a scene from The Abduction from the Seraglio. Howard Vanderburg (Giovanni), Muriel Robertson (Donna Anna), Gordon Sayre (Leporello), Robert Grooters (Commendatore), gave a scene from Don Giovanni. Thomas Perkins as Papageno, and Margaret Lily as Papagena, with Helen Worrilow, Hilda Morse, and Velma Caldwell as the three boys, sang an excerpt from The Magic Flute. All of these were well done, and showed that the students had profited by Dr. Wohlmuth's excellent training. The music was provided at the piano by Joseph S. Levine and Ezra Rachlin.

Elmore in New Yon Sonata

Robert Elmore, assisted by the Choir of the Holy Trinity Church, gave an afternoon organ recital in the Church of the Holy Trinity, where he is organist and choir director. One of the features of the list was the Fourth Sonata by Pietro Yon, written especially for and dedicated to Mr. Elmore, and played for the first time anywhere at this recital. It holds much pleasing thematic material, interestingly used. The final number was a choral synthesis from Die Meistersinger, sung by the choir in which the soloists were Robert Killough, Albert W. Munson, Filbert Oakford, Martha Fackler, and Virginia Kendrick.

Clark Conservatory Concert

A concert was given by members of the faculty of the Clark Conservatory of Music, in Presser Hall. Those taking part were Thelma Davis, contralto; Ruth Buroughs, pianist; Alexander Morsello, violinist; Joseph Brodo, violist; Irene Hubbard, cellist; Agnes Quigley, pianist; Clara Zager, violinist; Harold Woomer, violinist; and Stuart Ross, accompanist. Miss Hubbard and Miss Buroughs played a sonata for cello and piano by Sammartini; Miss Davis, accompanied by Mr. Ross sang songs of Scarlatti, Vidal, Schubert, Ganz, Henry, Kramer and Rachmaninoff; Miss Zager, Miss Hubbard, Mr. Woomer and Mr. Brodo played a quartet by Norma Silverman; and Miss Quigley and Mr. Morsello a sonata for violin and piano by John Alden Carpenter.

Josef Wagner Works Performed

The Philadelphia Composers' Forum-Laboratory of the Pennsylvania Music Project presented a program of compositions by Josef Wagner, at the Art Alliance. Guglielmo Sabatini, conductor of the Pennsylvania Symphony Orchestra, acted as chairman, introducing Mr. Wagner, who discussed the compositions on the program. The composer had the assistance of Ruth Kisch-Arndt, contralto, Armand Di Camillo, violinist, Aaron Molind, violist, and William Rahner, cellist. The opening number was the Divertimento for violin, viola and cello, Op. 16 B, in three movements, played by Messrs. Di Camillo, Molind and Rahner. It is modern in harmonies, and difficult rhythmically and technically, but was extremely well performed. Mr. Wagner then played two piano compositions—Gay

Variations and Fugue on a German Folk Tune, Op. 8A ("Wem Gott will rechte Gunst erweisen"), revealing skill and imagination, followed by a brilliant Toccata, Op. 17, No. 4. These were especially well received. The closing works were Two Sacred Songs, Op. 18, Poem of the Night, and Song of Consolation, finely sung by Mme. Kisch-Arndt, accompanied by the composer, with Mr. Molind providing a lovely viola obbligato. An encore was Fahn in der Nacht.

Mr. Wagner was also soloist at the Pennsylvania Symphony Orchestra concert, Guglielmo Sabatini, conductor, in Irvine Auditorium, when he played the Chopin Concerto in F minor for piano and orchestra, revealing fine pianistic gifts. He also played his own Variations on a French Nursery Song, and Prelude and Toccata, both of which were well received. M. M. C.

McArthur Leads Philadelphia Orchestra

When Edwin McArthur conducts the Philadelphia Orchestra tonight and tomorrow (March 1 and 2) in its home city and on March 5 in Carnegie Hall, New York, these concerts will conclude a long series of such engagements by the thirty-two year old American conductor for the season.

Known primarily as the accompanist for Kirsten Flagstad, Metropolitan Opera soprano, Mr. McArthur first mounted the podium in 1938 in Sydney, Australia, for an all-Wagner concert by Mme. Flagstad. His initial bow as an opera conductor was made with the Chicago City Opera when he directed Lohengrin with Mme. Flagstad and Lauritz Melchior as principals. This season he returned to Chicago to conduct four other Wagnerian music dramas among them Tristan with Giovanni Martinelli bowing as a Wagnerian tenor. Mr. McArthur also conducted two performances of the San Francisco Opera in its home city and in Los Angeles and has led symphonic concerts in both cities as well as conducting the NBC Orchestra in a radio program.

Mr. McArthur on Feb. 13 conducted the National Symphony Orchestra in Baltimore and the following day in Washington, D. C. His first set of recordings as a conductor have just been released. These were made in California with Flagstad and Melchior featured.

Lancaster Concerts Draw Large Student Audiences

By MARY S. WARFEL

MARY S. WARFEL

LANCASTER, PENNA.— Lancaster has advanced decidedly in musical appreciation over a period of twenty years. In the first decade, concerts were under the writer's management and there was an effort to develop musical appreciation by building a notable series from year to year. An audience would assemble from surrounding towns within a radius of twenty miles

The era that followed brought Community Concerts, Inc., to Lancaster, and the High School auditorium with its greater seating capacity (1,900). The audiences changed. Today we have a greater number of students at special prices.

The city School Board has made a ruling that no local manager may rent the auditorium. This privilege is reserved for organizations only.

The Lancaster Symphony Orchestra, of 60 players, is scheduled for a series of three concerts for the present season. This group gives promise after a period of rehearsing under a local conductor, Puzant Barsumian.

Our Musical Art Society has accomplished much towards the development of musical students. Special credit is due the unusually fine piano ensemble of six, who give an annual program. Our churches have excellent choral groups, and each May we have a Festival of combined choirs under the leadership of Dr. Harry A. Sykes, conductor of the Matinee Musical Club of Philadelphia and the Choral Society of Reading, Pa.

The season of 1939-40 opened with a performance of Ballet Caravan in October, presented by the Woman's College Club. Community Concerts followed with Devi Dja and her Javanese dancers, the second attraction in February, Gaspar Cassado, cellist, and Robert Weede, baritone of the Metropolitan Opera, to be presented in April. Franklin and Marshall College, which boasts its own orchestra, giving two concerts a season, will present for their annual outside attraction the Don Cossack Chorus.

The Girl Scouts, of which I am Commissioner of the Council for Lancaster County, will present the first benefit program with the American Indian baritone, Ish-ti-opi at Hensel Hall, F. and M. College auditorium. Each year our Iris Club of women presents three or four musical afternoon events, well attended, at the clubhouse. There is unusual interest in the ballet here, as we have two successful schools of the dance.

The musical outlook for 1940-41 is good.

Scranton Civic Opera Stages Verdi Work

CLOISTER SCENE FROM IL TROVATORE as staged by the Scranton Civic Opera Guild

SCRANTON, PENNA.—Under the imaginative direction of Dr. Felix M. Gatz, the Scranton Civic Opera Guild presented Il Trovatore, in English, here on Feb. 2. The performance was the second in a series of three sponsored by the University of Scranton in cooperation with the American League for Opera. Lura Stover as Leonora displayed pure, warm tones and her acting matched her singing, both arousing the enthusiasm of the large audience. Ellen Repp's Azucena was one of dramatic intensity. After he had overcome initial nervousness, Hubert Norville, the Manrico, proved a real find singing with tonal beauty. Roger C. Alexander gave an excellent account of di Luna's role and Bela Byman was a promising Inez. Seymour Matthen, Harris Hart and Robert Carlson completed the cast which Dr. Gatz had assembled. The authority, fire and vitality of his direction resulted in a thoroughly dramatic representation of significance in his campaign for opera in English. The Scranton Civic Opera Guild had previously been heard in La Traviata this season. N. S.

Varied Program Attracts Interest In Pittsburgh

By MAY BEEGLE

PITTSBURGH, PENNA.—As to next season's outlook, I believe, unless something unforeseen happens between now and next fall to disturb our economic affairs, that business will be as good as for the 1939-40 season, which was the best we had in several years.

The concerts under my management consist of a recital series, known as the May Beegle Concerts, now in its eighteenth season, and this season presenting such artists as Kreisler, Lily Pons, Marian Anderson, Horowitz, Nelson Eddy, The Bali and Java Dancers, and others of that calibre; also a series of visiting symphony orchestras under the sponsorship of the Pittsburgh Orchestra Association, which this year included the Boston, Philadelphia and the New York Philharmonic orchestras.

In addition to the two series, I usually have several individual attractions during the season. This year Argentinita and the San Carlo Opera; and last year Paderewski, and Toscanini with the NBC Orchestra. I also inaugurated a New Town Hall Lecture Series for 1939-40.

I am in the midst of booking for next year, and at present have only decided on Lawrence Tibbett and Yehudi Menuhin. I will complete my series in the near future, and expect it to be equally as strong this year.

The Pittsburgh Orchestra Association will again sponsor the Visiting Orchestra Series, and next year the Association will celebrate its 25th anniversary and include the same orchestras as this year.

We have four colleges in Pittsburgh, and these students as well as the public school students are offered low season rates for all of these attractions.

I find that my audiences prefer a variety in the recital series; in addition to soloists they like a ballet or an ensemble for a change, and do not care for repeats from season to season in either the soloists or ensembles. This year I included the San Carlo Opera Company in Madam Butterfly with Hizi Koyke in the May Beegle Series. This was very well received. My audiences have been educated to the best and will not be satisfied with anything less.

Matinee Musicale Group Cooperates with Clubs

By JULIA E. WILLIAMS

PHILADELPHIA.—The Matinee Musical Club is presenting the following artists during the current season: Martha Lipton, contralto; the four women players of the Philadelphia Orchestra—Edna Phillips and Marjorie Tyre, harpists, Lois Putlitz, violinist, and Elsa Hilger, cellist; Robert Elmore, organist; Wilmer Williams, tenor; Robert Killough, baritone; Robert Weede, baritone; Frederick Vogelgesang, violinist; Julius Katchen, pianist.

Bookings for next season have not yet been made.

The Student Musician Group, sponsored by the Club, consists of graduates of the Philadelphia Public High Schools. Dr. George L. Lindsay, Director of Music in the Public Schools, together with his associates, cooperates in the development of this group by sending talented students for audition. These are judged and rated by a committee of artist Club members. Those passing the audition with high rating are permitted later on to try for active membership.

The audience of the Matinee Musical Club is composed of members and their guests. Most of them are musicians or music lovers who appreciate music of high standard. In these days of radio and recorded music our visible and invisible audience is becoming highly educated. It is, therefore, a serious problem to provide programs of varied and colorful interest to an audience which grows more discriminating and exacting each season.

Group work is popular and rates equally with solo work. The Club Piano Ensemble of fifteen pianos is a "best seller," though the Club Chorus of 125 and the String Ensemble of 45 are close runners-up. The Harp Ensemble of 11 harps and the vocal ensemble of Club artists form a background of artistic performance which always pleases and satisfies the Matinee Musical Club audience.

Gerhart Leads Second Program

ALTOONA, PENNA.—Russell Gerhart, conductor of the Altoona Civic Symphony, programmed Brahms' First Symphony and works of Debussy and Wagner at the second concert of the season. Helen Van Loon, soprano, was soloist. The large audience enthusiastically applauded soloist and the orchestra, Mr. Gerhart receiving a rousing ovation for the Brahms Symphony and Miss Van Loon being recalled after her numbers. N. M.

Szigeti and Don Cossack Chorus in Wilmington

WILMINGTON, DEL.—The Wilmington Community Concert Association presented Joseph Szigeti, violinist. Exhibiting amazing technical mastery and exquisite richness of tone, Szigeti held his audience spellbound throughout a well-chosen program including the Kreutzer Sonata of Beethoven and the Baal Shem Suite of Ernest Bloch, the latter a premiere in Wilmington. Andor Forkas's accompaniments were sympathetic.

The Don Cossack Russian Chorus under Serge Jaroff stormed the city, and left 1,200 music lovers breathless. H. S.

Novaes Soloist with Orchestra in Reading

Kindler Presents Symphony by Kalinnikoff

READING, PENNA.—The Reading Symphony Orchestra's recent concert at the Rajah Theatre, was high-lighted by Hans Kindler's programming of Kalinnikoff's G minor symphony and the appearance of Guiomar Novaes playing the E flat major piano concerto of Mozart. Mme. Novaes played the Mozart music with *éclat* and finesse and was recalled by a demonstrative audience for bows and numerous encores. The Kalinnikoff work, of exquisite beauty and definite worth, should be heard more often. Thanks are due Dr. Kindler for bringing this music to light.

The Haage concert series continued at Rajah Theatre with a magnificent concert by the Philadelphia Orchestra under Ormandy. Two chorale-preludes of Bach opened the program, which continued with what, except for faulty horn playing in the second movement, was the most moving reading of the Franck Symphony this writer has heard. Sibelius' Swan of Tuonela was next done, and the program closed with an electrifying performance of the second Daphnis and Chloe suite by Ravel. A memorable concert!

The Choral Art Society of Reading celebrated the holiday season with a performance of Messiah, led by John Lewis Roberts.

Recently the fourth of the season's concerts presented at Rajah Theatre by George D. Haage, featured Robert Virovai in a remarkable exhibition of violinistic art. Richness of tone, technical dexterity and understanding of his music were combined by the young violinist. Opening with Corelli's La Folia and continuing with Bach's Prelude in E from the sixth sonata for violin alone, Virovai then tossed off the Mendelssohn concerto, leaving a breathless audience in his wake. Shorter works by Beethoven, Wieniawski, Hubay and Paganini followed, to which were added numerous encores. The evening was made altogether memorable by the magnificent work of Wolfgang Rebner, who officiated at the piano. H. D. S.

New Artists Win Favor in Nutley

By W. F. BRAZILL

W. F. BRAZILL

NUTLEY, N. J.—As a manager of nine years' experience, it has been my privilege to present more than eighty concerts, using from four to twenty singers and musicians in each program. During this time I have found that the residents of municipalities, large and small, adjacent to New York City, are eager to have good artists appear in concert in their own home towns. Not necessarily famous artists, but rather a varied artistic program featuring good musicians who are making a name for themselves through fine performances.

Organizations and clubs of many small cities and towns are happy to be able to present a concert featuring such artists, when they are in need of raising funds, instead of using talent from their own organizations or communities.

All of my concerts have been given in northern New Jersey, mostly in the following cities and towns: Montclair, Glen Ridge, Bloomfield, Newark, Arlington, Ridgewood, Rutherford, Nutley, Belleville, Verona, Caldwell, Englewood, Paterson, Passaic, Hackensack, Elizabeth, New Brunswick, Trenton, Plainfield, Cranford, and in the Jersey Shore Area from Long Branch to Asbury Park, which includes West End, Elberon, Deal, Allenhurst and Spring Lake.

The artists I present at the present time are Eugene Conley, tenor; Norman Secon, pianist; Boris Matusewitch, virtuoso of the concertina; Marion Friedman, concert violinist; Nicholas Vasilieff, operatic tenor; Milan Smolen, pianist; Bedaar Djelal, violinist; the Russian Cathedral Quartet, the Siberian Singers, Alexander Kirilloff's Balalaika Orchestra and a few others.

HIS BACH IS WORSE THAN HIS BITE

A responsive audience to Iso Briselli's playing is the violinist's wire-haired terrier, Beethoven (named for his evident partiality to that composer's music), who works out canine choreography to dance tunes, sits attentively when his master plays the soberer classics and hides his face in shame if swing invades the Briselli household.

Perth Amboy Has Own Friends of Music Group

By MRS. GERTRUDE WEDEEN,
Founder and Manager, Friends of Music

PERTH AMBOY, N. J.—The Friends of Music of Perth Amboy, now in its third season, has brought to the community only artists of pre-eminence, and it has assumed the leading position in the cultural development of the city in music. The Y.M.H.A. of Perth Amboy has given immeasurable aid to these efforts, and the Woman's Club has given its cooperation also.

Although last season's recitals were a series of piano concerts, the Friends of Music have scheduled varied types of musical evenings for this year and the next, since there was a decided preference expressed for this.

Perth Amboy has already received with acclaim the following artists: Elizabeth Schumann, soprano; the Budapest String Quartet; in a joint recital, Frances Blaisdell, flutist, and Ernst Victor Wolff, harpsichordist, and Ossy Renardy, violinist. Webster Aitken, pianist, will be heard on March 20.

Lectures Precede Concerts

Private recitals and lectures for members only are held at various homes on Sunday nights. These evenings are exceedingly worth while, since the artists who appear are all well known in their respective fields. Some time prior to the public concerts, informal meetings take place to hear the planned program expounded and the music made familiar. Before the harpsichord concert, Suzanne Bloch was presented in an evening of music devoted to the lute, virginals, and recorder; the meeting preceding the Schumann recital dealt with Lieder; and a recital of chamber music preceded the appearance of the Budapest String Quartet. An interesting lecture in this group of meetings will be the one on orchestras, to be given by Anis Fuleihan.

A concerto series by eminent pianists before their recitals with major symphony orchestras in the United States is another feature of the private evenings. In this series the membership has already heard Willard MacGregor in the concerto he later played with the St. Louis Symphony. Further plans include Karl Ulrich Schnabel, with Helen Fogel assisting artist, in two concerti which he will play with the National Orchestral Association. Kurt Appelbaum, who was one of the artists on last year's program; and Webster Aitken, who is a favorite with Amboy audiences, before his appearance with the Boston Symphony.

Levitzki in Englewood

ENGLEWOOD, N. J.—Mischa Levitzki attracted 1,000 persons to the St. Cecilia School auditorium here recently for the second event in the Northern Valley Civic Music Association series.

Beethoven's Moonlight Sonata and a Chopin group were his principal vehicles. The Domenico Scarlatti Sonata in A major and the Mendelssohn Andante and Rondo Capriccioso were the opening numbers, while the concluding group was composed of Ravel's Jeux d'Eau, the pianist's own Arabesque Valsante, and the Paganini-Liszt La Campanella.

Levitzki was generous with his encores, which were nearly all Chopin numbers. The pianist, admired for his dazzling but precise performances won more than usual response. R. S. V.

MRS. GERTRUDE WEDEEN

Continuous Season In Bergen County

By ROGER S. VREELAND

HACKENSACK, N. J.—Bergen County, New Jersey, which boasts Teaneck, Englewood, Ridgewood among its musical centers, makes little pause between winter and spring seasons, but as usual turns eyes to other places such as New York, Newark, and the New England festivals for its summer interests.

As a rule the most distinguished artists are brought to the county by the Northern Valley Civic Music Association, which is affiliated with the Civic Concert Service, Inc. Lotte Lehmann and Mischa Levitzki have appeared for this organization so far this season, and harpist Marcel Grandjany and baritone Douglas Beattie appeared jointly on Feb. 14. The New Friends of Music Orchestra will be presented March 14. Next year's artists will not be selected until after the subscription campaign in March.

Thelma Jerguson, soprano, was the soloist with the Teaneck Symphony Orchestra, under the baton of Otto Radl. The artist for the spring concert was not engaged at time of writing.

None of the concert-giving organizations is strictly professional, and early bookings are not made. There are about twenty steadily active choral and orchestral organizations, and a larger number of occasionally performing groups, many of which are affiliated with various clubs.

Choral Groups Employ Soloists

Eleanor Shubel, contralto, will sing with the Orpheus Club (male chorus) of Ridgewood, directed by Frank Kasschau, April 8. The Bergen County Oratorio Society has begun rehearsals under the direction of Fred A. Semmens for a spring performance of Haydn's Creation, but the soloists have not been selected.

Among artists who have appeared in the county recently are Eugenie Limberg, violinist, Jan. 27 with the Beethoven Orchestral Society in Tenafly, conducted by Francis Buebendorf; Ellen Repp, contralto, Jan. 18, with the Amphion Glee Club of Bergen County, conducted by Westervelt B. Romaine; Ronald Marsilia, tenor, with the Ridgewood A Cappella Singers, and also with the Bergen County Oratorio Society, which in addition engaged Roberta Anderson, soprano, Saida Knox, contralto, and Chester Watson, baritone. Silvio and Isabel Scionti, duo-pianists, appeared for the Teaneck Chorus, conducted by Arvid Samuelson, early in January. Helen Jones, pianist, appeared on short notice for the Cliffside Park Choral Society near the end of that month.

Josef Hofmann Heard with Two Orchestras

Josef Hofmann, eminent pianist, emerged from his new retreat, an island off the coast of California, and began his annual tour in Toronto on Jan. 11. He was soloist with the Pittsburgh Orchestra, Jan. 19 and 21 and with the Boston Orchestra, Jan. 26 and 27. Dr. Hofmann will give his only New York recital of the season on March 3 in Carnegie Hall.

Callimahos Soloist with Scholz

Robert Scholz conducted the Mozart Chamber Orchestra recently in the Teutonic composer's Serenata Notturna in D major (K. 239), A major symphony (K. 201) and concerto for flute and orchestra (K. 313) in which Lambros Demetrios Callimahos was soloist. The concert was in the series given by the Music School of the Henry St. Settlement, New York, of which Grace Spofford is director.

Busy Rochester Midwinter Lists Orchestras, Ballets and Recitals

Two New Works by Jooss Dancers and Program of American Symphonic Music Among Features

ROCHESTER, N. Y.—Alec Templeton gave a concert with the Rochester Civic Orchestra that proved to be a musical "sensation." Extra seats were lined up in the vast Eastman Theatre and the standing room held a capacity crowd which jammed the hall to hear this original musician. It was Mr. Templeton's second appearance in Rochester. With Mr. Harrison conducting, he played the Franck Symphonic Variations for piano and orchestra, an interpretation of feeling and warmth. It was, however, his own improvisations and original compositions that particularly made the rafters ring with applause.

Piatigorsky Is Soloist

Gregor Piatigorsky appeared as solo cellist with the Philharmonic Orchestra, Jose Iturbi conducting, recently. Mr. Piatigorsky gave an exquisite performance, his resonant, singing tone and finely delineated interpretation being outstanding in the Boccherini Concerto in B flat major and the Saint-Saëns Concerto in A minor. The orchestra gave a good reading of the Mendelssohn Italian Symphony, the overture to The Barber of Seville, and a scintillating performance of Stravinsky's Petrouchka Suite.

Little Symphony Scores

The Eastman School Little Symphony, with Frederick Fennell conducting, presented a concert in Kilbourn Hall recently. Giving a particularly well-chosen program, with Mozart works contrasted against those of Ravel, the Little Symphony presented a good performance which was musicianly and one of taste and skill. The Mozart Symphony No. 34 in C Major was delightfully played. Norman Durask was the tenor soloist in Il mio tesoro from Don Giovanni. His voice has a pleasing quality and he gave a good performance. Ma Mere l'Oye and Le Tombeau de Couperin were the Ravel numbers.

Arthur Kraft, tenor, of the Eastman faculty presented a recital in Kilbourn Hall. Mr. Kraft evinced good control of his voice and musicianship. His program included selections by Bach, Durante, Storace, Strauss, Wolf, Howard Hanson, Paul White, Giannini, LaForge, and others. He sang an amusing encore, Cursory Rhyme, by Horace Johnson. Helen Crawford Neilly was the accompanist.

American Composers' Concert

The fifty-sixth American Composers' concert was presented under Dr. Hanson to a crowded auditorium. Symphony No. 1 in A minor by Homer Keller, winner of the Henry Hadley prize this year, was played. Other works were a suite of Choreographic Impressions by Robert Braine, Stevensoniana Suite No. 1 by Edward Burlingame Hill, Soliloquy for Flute and Strings by Bernard Rogers, Paul White's College Caprice, Overture to Prince Hal by David Stanley Smith, and The Winter's Past by Wayne Barlow. It was an exhilarating program, reiterating the fact that American music is gaining with the public.

Wagner Concert by Philharmonic

The Philharmonic Orchestra under Iturbi gave an all-Wagner program recently, with Milan Petrovic as baritone soloist. The performance sounded as if it suffered from lack of preparation. The Prelude to Parsifal, Seigfried's Death March, and the Overture to The Flying Dutchman were good but the Tannhäuser Overture, Ride of the Valkyries, and other numbers were routine. Mr. Petrovic has a nice voice, but lacked somewhat in dramatic appeal.

Jooss Ballet Gives Premieres

The Jooss Ballet, returning to America, presented a new romantic ballet, Spring Tale by Kurt Jooss, with music by F. A. Cohen; and Chronica, a dance drama by Mr. Jooss with music by Berthold Goldschmidt. The Spring Tale was delightful and the music most engaging. Chronica was a little long-drawn out for a presentation which was strictly in pantomime. The dancing, however, in both was superb both in line and grace.

L.L.

Oswego, N. Y., State Normal School Supports Music

By DR. LLOYD F. SUNDERMAN,
Director of Music, State Normal School

OSWEGO, N. Y.—During the present concert season (1939-1940) the Oswego Music Association was formed to bring to Oswego high class musical entertainment. The officers are: Dr. Lloyd F. Sunderman, president; Gladys Howard, Jack Hurley, James Lally, Beryl Lewis, and Louise Minter, vice-presidents.

The Association brought the Syracuse Symphony, directed by Andre Polah, on Dec. 7. In the afternoon the orchestra gave a music appreciation program for local school children. On Feb. 6, the second in our series of concerts was given by Eugene Conley, radio and concert tenor. The Association's drive for memberships was the most successful of the last few seasons. The outlook for next year is most encouraging.

The State Normal School, Oswego, sponsored a concert by Willard MacGregor, pianist, in November. An exceptional house turned out.

The State Normal Symphonic A Cappella Choir will begin its annual tour April 19, with a home appearance in the Normal School Auditorium. This organization in three years has given over 60 concerts throughout New York State. Cities in the itinerary for this season, include: Fulton, Ilion, Schenectady, Stillwater, Newburgh, Pearl River, Briar Cliff Manor, and New York City. The organization of 70 voices is directed by the writer.

Zerffi Holds Speech Clinic

William A. C. Zerffi is holding a weekly clinic at the National Hospital for Speech Disorders in New York City, an institution of which he is a member of the staff. Mr. Zerffi's work at the hospital is concerned with the correction of vocal troubles resulting from improper use of the speaking voice.

RUSSELL B. KINGMAN, president, and founder of the New Jersey Orchestra, in his music room.

Business Man-Artist Founded N. J. Orchestra

ORANGE, N. J.—One of the most influential musical figures in the Oranges is Russell Barclay Kingman, who besides being a practical business man, is a proficient cellist and was the moving figure in the founding of the New Jersey Orchestra, of which he has long been the solo cellist.

A pupil of Alwyn Schroeder and Leo Schulz, he played as solo cellist in the Church of the Incarnation in New York as a youth. Versatile Mr. Kingman is also treasurer of the United States Lawn Tennis Association and member of the Davis Cup Committee, and has captained the American tennis team in Europe. He has a valuable collection of ancient instruments, but also holds about fifty-six patents on various valuable devices, including a carburetor filter that is in every motor car. Mr. Kingman is president of the Alliance Francaise, and was awarded the Legion of Honor decoration by the French Government.

The New Jersey Orchestra, conducted by René Pollain until the opening of the war, when he was detained in France (although an American citizen), has this season been led as guest by Frieder Weissmann. The members are one-third composed of New York Philharmonic men, one-third of members of the Newark Union and the remainder of trained amateurs. It is one of the few large self-supporting orchestras in the country, employs nôtable soloists, and has never received funds from any private source except through the generosity of Mr. Kingman.

N. D.

Newark Hears Notables in Thronged Recitals

NEWARK, N. J.—Playing before an audience of 3,000, Vladimir Horowitz began his first concert tour of eastern cities in five years, recently, at the Mosque Theatre. The audience included his celebrated father-in-law, Arturo Toscanini, who with Mrs. Toscanini, Mrs. Horowitz, and others were guests of Mr. and Mrs. Parker O. Griffith.

Mrs. Griffith is president of the Griffith Music Foundation which sponsored the recital in co-operation with the Associate Alumnae of the New Jersey College for Women.

The most impressive number on his program, from the standpoint of poetic and subtle expression, was the Schumann Fantasy while from the standpoint of sheer brilliancy of technique, four etudes each of Chopin and Debussy, and Horowitz' own Variations on a Theme from Carmen took the greatest notice. He also played the Prelude and Fugue in F minor of Mendelssohn; Toccata, Op. 7 of Schumann; Barcarolle, Op. 7 and two mazurkas of Chopin.

Recently too, Alexander Brailowsky interpreted an all-Chopin program for a large audience in the Mosque Theatre here, in the master piano series presented this season by the Griffith Music Foundation. Five encores at the close of the program was hardly enough for the eager listeners.

Jussi Bjoerling, tenor, made his first recital appearance in this city lately before a near capacity audience in the Mosque Theater, sponsored by the Griffith Music Foundation. He received applause such as the northern New Jersey audience usually reserves for its favorites.

R. S. V.

Plainfield, N. J., Glee Club Presents Tenth Concert

PLAINFIELD, N. J.—The Plainfield Glee Club gave its tenth concert at the Hubbard School auditorium with Mary Ledgerwood as soloist and William Jones conducting. After a group by Schumann, Hugo Wolf, Kremser, and di Lasso sung by the chorus, Miss Ledgerwood was heard in the O'Connor-Morris arrangement of Alleluia, Respighi's Nebbie, an aria from Gluck's Orfeo and Eric Wolf's Die Krone Gerichtet. In these, as in her other numbers on the program, Miss Ledgerwood disclosed a voice of pleasing quality and size, well schooled and of wide range. Her interpretations were convincing and artistic. The chorus showed careful preparation in their selections, winning applause for *a cappella* singing of Kremser's In Winter and the di Lasso Serenade. Theodore R. Webb furnished fine accompaniments.

B. N.

Princeton Concerts Appeal to High Type of Listeners

PRINCETON, N. J.—The Princeton Concerts Committee, Mrs. W. U. Vreeland, treasurer, works in cooperation with the University Music Department. The Westminster Choir College and the State Teacher's College of Trenton also show great interest in its annual series. The concerts are run on a subscription basis, so that the audience from year to year is practically assured. There is no question of creating an audience from one season to another, as there is one of great musical intelligence and appreciation.

The organization endeavors to give the highest type of musical performance at the lowest possible figure. As the capacity of the largest auditorium is 1,025 the greatest difficulty is in meeting the steadily increasing fees, especially in the chamber music field.

W. U. V.

Carter Heard in Richmond

John Carter, Metropolitan Opera tenor, recently appeared in Richmond, Ky., on his extensive tour.

Buffalo Orchestra and Visitors Make Lively Concert Calendar

Paula Autori Sings with Philharmonic—Hart House Quartet and Glenn Darwin Heard

BUFFALO, N. Y.—One of the outstanding musical events of the season is the visit of the Budapest String Quartet, presenting a Beethoven Cycle. The first two programs were given in the home of Mrs. Frank Baird, the last recital in the Statler ballroom. The virtuosity of this quartet is beyond terms of praise and discriminating audiences gave them salvos of applause.

The Philharmonic Orchestra concerts have drawn the usual applause under Franco Autori, conductor, in Consistory Auditorium. The first, an all-orchestra performance, the composers represented being Corelli, Brahms and Smetana, with the Beethoven Symphony No. 2 in D major. Solo parts were capably handled by Jan P. Wolanek, Joseph Wincence and Rudolf Doblin, first and second violinists and first cellist of the orchestra.

A recent concert had as guest artist Kurt Paur, pianist, who received an ovation after playing the brilliant Liszt Concerto No. 1, in E flat, with orchestra. Exemplary musicianship and interpretation, with abundant technic and tonal variety, won prolonged acclaim and he gave an encore, the Chopin harp etude. The orchestra presented Handel and Mozart selections admirably and gave the Buffalo premiere of Weinberger's variations and fugue on Under the Spreading Chestnut Tree, in which Beth Bowman Wolanek played the piano "interludes." The entire concert was one of excellence.

Conductor's Wife in Soprano Role

One of the most vivid and outstanding concerts of the season was that of the Buffalo Philharmonic, with Franco Autori conductor, and his wife, Paola Autori, soprano soloist, both scoring a success. The orchestral program comprising works of Respighi, Wagner and Tchaikovsky, in their presentation gave evidence of the rapid development and increased finish of the orchestra, under the leadership of Mr. Autori. Mme. Autori's lyric voice, of lovely quality, her musicianship, and beauty of interpretation, delighted the large audience; her songs by Scarlatti, Pergolesi, and Purcell, and a Verdi Trovatore aria brought forth enthusiastic applause.

The Hart House String Quartet, of Toronto, played Schubert, Brahms and Delius quartets, with delightful freshness and vigor, in their concert under the auspices of the Buffalo Symphony Society.

Glenn Darwin, opera and radio baritone, presented a varied program in the Twentieth Century Club, under the management of Hunt Sidway. German Lieder, songs in English, Negro spirituals, were on the program and found much favor with the audience.

Cecil Arden, mezzo-soprano of New York, was presented by Grace Harris Morati in an interesting recital in the 20th Century Club, with Squire Haskin at the piano, for the benefit of the Civic Opera Fund. Miss Arden won her hearers especially with Carmen's Dream by Bizet-Buzzi-Peccia. Several encores were granted.

Hanson Addresses Forum

The Piano Teachers' Forum brought to Buffalo Howard Hanson, eminent director of the Eastman School, in an informal lecture, "From a Composer's Work Shop," illustrated with examples at the piano.

Hunt Sidway presented Emilie Hallock, soprano, Kurt Paur, pianist, with Beth Wolanek, accompanist, in one of his series of Intimate Recitals, at Twentieth Century Club. Both local favorites pleased the audience and were warmly applauded and encored.

Robert Noehren, organist and choirmaster of St. John's Episcopal Church, was invited to give a Bach organ recital in Calvary Episcopal Church, New York.

R. Leon Trick has resigned as director for fifteen years of the Rubinstein chorus of women's voices. Other musical duties as teacher, pianist, organist, made his decision imperative.

Betty Rappleye, pianist and lyric soprano, has served as accompanist for a Westminster Choir concert, for soloists Dorothy Gehman, Virginia Wallace and others and is studio accompanist for Joseph Phillips, Beno Rosenheimer and Clyde Miller.

Otto Hager's former pupil, Gladys Rossdeutcher, who was an Eastman School award pupil, has recently been appointed a member of the faculty of the school.

Lorraine and Lavanche Laubacker, soprano and contralto respectively (pupils of Marion Priore), are fulfilling a two months' engagement in Miami, Fla.

Mrs. C. Gordon Watkins, music chairman of the Guild of Allied Arts, had as performers on a recent program for the Guild, Betty Hobson, contralto, and Ruth Schlenker, pianist.

Brahms Works Sung

A program of the Chromatic Club, directed by R. Leon Trick and held in Westminster Parish House, drew a large audience. A double quartet and chorus of women's voices sang Brahms' Twelve Lieder with admirable tonal quality and interpretative finish, Mr. Trick directing, and Walter Peek, Jr. accompanying at the piano. Rudolph Doeblin, cellist, with Squire Haskin at the piano, gave Sammartini, Boccherini, Beethoven, Mendelssohn, Van Goens numbers, and a Dance by a local composer, Jerome Davidson (repeated). The large audience joined in the singing of carols.

The joint concert of the Buffalo Choral Club (William Gomph, conductor) and the Guido Chorus (Arnold Cornelissen, conductor) in Hotel Statler, proved to be a gala occasion, the capacity audience testifying to their delight in the program and its presentation. Donalda Armstrong, accompanist for the Choral Club, and Robert Noehren for the Guidos, contributed their share, also Nelson Muszynski, contrabass player of the Philharmonic Orchestra. Both conductors shared the honors.

The East Aurora Choral Club under R. Leon Trick, with Joseph Kurzdorfer, pianist, has been heard in several programs. Marguerite Morgan is accompanist for the chorus. Margaret Nisita, violinist, with Aileen Faginkrantz, accompanist, was also soloist.

Lectures on Music

Jenö Swislowski gave an interesting talk for the Dante Alighieri Society on Music's Debt to Italy, in the International Institute, detailing Italy's achievements from the 11th century to the present time.

Jessamine Long, instructor for the Junior Music Appreciation classes in the Museum of Science, gave a lecture on English Folk music, with Lucy McAlpine piano soloist. Miss Long was soprano soloist in the presentation of the Christmas portion of Messiah, with a chorus of 120, orchestra of 40, Paul Jones director, in East Aurora.

The Twilight Music Hour at the Museum had as soloists Anna Kowalska, pianist, Isabel Whitman Haggerson of Niagara Falls, with R. Leon Trick at the piano, the Fireside Male Quartet, Marion Albee, accompanist.

Mary McMahon gave a successful pupils' recital in Kenmore, at St. Mary's Academy, herself playing at the close of the program, the Liszt Hungarian Fantasy, with Jenö Swislowski at the second piano.

The Buffalo Light Opera Company, of 100 singers and instrumentalists, under the direction of Marie Mohr, presented selections from The Pirates of Penzance recently.

L. H. M.

Zorah B. Berry Proud of Buffalo's Music Record

By ZORAH B. BERRY

Photo by Juanita Ball

ZORAH B. BERRY

BUFFALO, N. Y.—Buffalo has a musical record of which any city in the country could be proud. The various nationalities of this city have all contributed to their descendants a heritage of love for good music. The world's greatest artists have always been presented to our audiences under most fortunate circumstances. Our halls have been so satisfactory acoustically that their magnificent voices have always been heard to perfection.

Such artists as Kirsten Flagstad, Lawrence Tibbett and Dr. Serge Koussevitzky have invariably commented upon the gala appearance of our audiences and their keen appreciation of programs, which they have pronounced "of the highest calibre."

15th Year as Manager

In the fall of 1940 I shall enter the 15th year of concert management. Our series will be presented in the new Kleinhans Music Hall. It has been my earnest attempt to select the artists on the program with vision, that is, with appreciation of their present excellence and what they will be as time goes on. I am encouraged to believe that I have achieved some small success, as my series ticket-holders have shown their appreciation by a constant renewal of the same seats.

I am a strong believer in a subscription series because I know in the long run it works out for the benefit of both audience and artist.

Buffalo Recital Management Opens Career Auspiciously

By HUNT SIDWAY

BUFFALO, N. Y.—The Buffalo Recital Management is a new one, having presented this season four of a series of six intimate recitals, as well as bringing the young tenor, Allan Jones, to Buffalo for his first concert here.

Photo by J. Abresch

HUNT SIDWAY

Our artist list this season is as follows:

The Wolanek String Quartette, Oct. 27; Harriet Maconel, mezzo-contralto, Nov. 17; Glenn Darwin, baritone, Dec. 8; Emilie Hallock, soprano, and Kurt Paur, pianist, heard jointly, Jan. 19; Warren Lee Terry, Gilbert and Sullivan program, Feb. 16; Geraldine Ayres Ulrich, contralto, and Robert Bollard, pianist, to be heard jointly, Mar. 15.

Outside this series was the Allan Jones concert on Jan. 29. He was presented in the Buffalo Consistory, the others in the Twentieth Century Club ballroom.

New Hall Adds Impetus

The outlook for next season appears to be better than for some years past. The completion of the new Kleinhans Music Hall will give added impetus to the unquestioned growth of the concert public here, and there is little doubt that there is a loosening of public finance (by that I mean the freer expenditure of money for tickets).

We are looking forward to a season of major concerts next year, negotiations for which are now in progress. It would be premature to give any definite list, but we are attempting to line up a course featuring the finest attractions available.

Schenectady Club Plans Active New Season

By HARRY B. HAIG

SCHENECTADY, N. Y. — The Schubert Club, a male chorus of approximately 100 voices under the direction of Dr. Elmer A. Tidmarsh, musical director of Union College, Schenectady, gives three concerts each season (one each in December, February and May). We endeavor to select each season three artists of the best caliber we can secure within our budget. Our percentage of planned bookings for 1940-1941 season will be 100 per cent of our previous season. Our bookings for the 1940-1941 have not been made to date.

There are a large number of choruses, male, female and mixed, together with an even larger number of school choirs and alumnae choirs here. Only a limited number of these groups are self-sustaining. In addition to all the above, there are the Civic Players, Civic Symphony and the Civic Music Association.

Eugene Conley Heard Widely In Concert and on Radio

Eugene Conley, tenor, on April 12 appears in Coleridge-Taylor's Hiawatha's Wedding Feast at the State Teachers College, Bloomsburg, Pa. In addition to his NBC network programs on Wednesday and Thursday noons and recitals in many schools in New York state, Mr. Conley recently appeared for the Morning Musicale, Inc., Syracuse, N. Y.; the concert for the Lions Club Blind Fund at Bloomfield, N. J.; in a performance of Debussy's L'Enfant Prodigue at Christ Church, New York, where he is soloist; for the Crippled Children's Fund at Kearney, N. J.; as soloist at Unity Church, Montclair, N. J.; for the Musical Art Club, Troy, N. Y.; at the Yahnundasis Musicale, Utica, N. Y.; for the Oswego Music Association, Oswego, N. Y. in a charity concert at Montclair, N. J.; and in a special performance of Gaul's Holy City in New York.

Syracuse Is Host to National Orchestra

Aida Performed in Concert Version by University Chorus and Soloists

SYRACUSE, N. Y.—The National Symphony Orchestra, Hans Kindler, conductor, drew a record crowd to its recent concert under the auspices of Morning Musicals. The Sakuntala Overture by Goldmark and Mozart's Eine Kleine Nachtmusic opened the program. The Introduction, Coronation Scene, and Love Music from Moussorgsky's Boris and the Second Symphony of Sibelius fairly brought down the house. Although recalled six or eight times after the Symphony, Mr. Kindler very wisely refused to play another number, saying that any short numbers would be an anti-climax.

Aida in Concert Form

The Syracuse University Chorus of 250 voices, five soloists and Dr. Howard Lyman as director, gave a concert version of Verdi's Aida in the College of Fine Arts auditorium. This fine chorus of young voices fairly outdid itself. Rosa Tentoni as Aida substituted for Agnes Davis, indisposed, and without sufficient rehearsal gave an effective and authoritative performance, singing in Italian. Mary Hopple as Amneris revealed a voice of fine range, power and quality. Myron Taylor as Rhadames was fully adequate. John Herrick had the arduous task of singing both Amonasro and the King. He is to be complimented on the way he succeeded in singing these bass and baritone roles. Elwyn Carter as Ramphis showed a sonorous bass of exceptional quality and a knowledge of true operatic style. The audience, which filled every inch of the auditorium, was warm in its applause for all who took part.

Mary Becker's Recital

Mary Becker, violinist, a graduate of the College of Fine Arts, now teaching in Texas and concertizing in the West, appeared in recital in the Onondaga Ball Room before a capacity audience. Beautiful tone, fine technic and mature musicianship were in evidence in her playing of Bach's Praeludium in E, Brahms' Sonata in D minor and the Concerto in D minor by Wieniawski. Miss Becker was recalled repeatedly and played four encores. H. L. B.

Rayner, Leroux and Leff Close White House Series

WASHINGTON, D. C.—Sydney Rayner, former Metropolitan Opera tenor, Germaine Leroux, pianist and Sally Leff, accompanist, appearing on Feb. 5 brought to a close the series of musical functions at the White House arranged by A. W. Greiner, who succeeded Henry Junge upon the latter's death last summer.

John Carter, tenor of the Metropolitan, Anne Simpson, dancer, and James Quillian and Willard Sektberg, accompanists, inaugurated the series on Jan. 2. The following week, Webster Aitken, pianist with Angna Enters, dancer and Kenneth Yost, accompanist, appeared and on Jan. 16, Ezra Rachlin, pianist, and Charlotte Kraus, mezzo-soprano with Franz Mittler, accompanist, gave the program.

The Jan. 26 program enlisted Dorothy Kemp Roosevelt and Loraine McDonald, duo-pianists; Nemone Balfour, soprano and Walter Robert, accompanist as participants. N. S.

HOUGHTON COLLEGE STUDENT PLAYERS
led by Alton M. Cronk

Houghton, N. Y., College Has Music Schedule

By ALTON M. CRONK

HOUGHTON, N. Y.—Houghton College, with a registration of slightly over five hundred, is located in a community whose population is less than 250 and having the nearest city at a distance of thirty-five miles.

The music faculty three years ago inaugurated the Houghton College Artist Series. This course is open to members of the community and surrounding communities as well as to the college group. The present year showed an increase in series subscriptions of about 25 per cent over last year. There is also a decided increase in the sale of tickets to the individual concerts. Through the cooperation of the New York managers we were able to present Albert Spalding, violinist, as the main feature of the course. Others appearing this year are Percy Grainger; the Siberian Singers, under the direction of Nicholas Vasilieff; the Beaux Arts Trio; and Georgia Graves. The committee in charge of arranging the concerts has had the active cooperation of members of the Wellsville Musical Club and members from the Hornell Civic Music Association.

The plans for next year are of necessity somewhat tentative, since we are not able definitely to arrange our course until after bookings have been completed in the larger cities, particularly in Rochester and Buffalo. However, the prospects for an increased subscription list and for better patronage is very bright.

As a means of interesting more of the college students in music of a serious nature it has been the policy of the college to present two of the five numbers on the Artist Series as free concerts to which all students may be admitted without charge.

Brooklyn Apollo Club in Mid-winter Concert

The Brooklyn, N. Y. Academy of Music was filled for the Feb. 20 concert of the Apollo Club, Alfred Boyce, conductor. Features were the cooperation of the Bartlett-Robertson two-piano team, and a first-time singing of Sibelius choruses. The pianists contributed Handel, Bach-Horne and Chopin items and in response to applause added a gavotte by Gluck, Poise and expression, with daintiness in the Chopin rondo, marked their playing; a second appearance intensified their effective performance of items by Chasins, Granados, Portnoff and Lecuona.

The Sibelius choruses, texts from The Kalevala, sounded National epics with gripping force, their unusual melodic and harmonic moments attaining dramatic climax. William Sellers sang the long, difficult solo with mastery. Flagler's Boots was repeated. Clarence Dickinson's Music, When Soft Voices Die; Wells' humorous Two Magpies, and choruses from The Mikado were further items. Conductor Boyce was given warm personal recalls. Accompanists on two pianos were Theodore Schaefer and C. O. Banks. Helen Traubel is to be soloist at the April 30 concert. F. W. R.

Verdi Club Musicale

Florence Foster Jenkins, founder-president, greeted a large audience at the Feb. 16 meeting of the Verdi Club, announcing the performance of Faust and pageant for March 7. Dr. Z. D. Udvardy, lecturer on Hungary, who appears in Carnegie Hall, New York, on March 9, when Mme. Jenkins will sing Hungarian songs, was introduced.

Musical features included Jovita Fuentes, Philippine soprano, whose lyric voice was applauded. Godfrey Foster, English baritone, who delighted in arias by Verdi and songs by Carpenter, Rummel and others; humorous character sketches by Franklin Lacey, and a recitation, Deburau's Advice, by St. Clair Bayfield, English actor. Accompanists were Marion Bergman and Milne Charnley. F. W. R.

Women Composers Featured by National Opera Club

Songs by Beach, Strickland, Hill, Branscombe and others, and a trio for piano, violin and cello by Hadley, were prominent on the Feb. 8 matinee program of the National Opera Club, Baroness von Klenner, founder-president, at the Waldorf-Astoria Hotel, New York. Ah, Love But a Day by Beach, The Fisher's Widow by Edwards and The Riders by Hill, were sung by John Percival, baritone, in resonantly expressive voice, Mary Manning playing excellent piano accompaniments.

Gena Branscombe's At the Postern Gate, sung by Phillip MacGregor, and her talk on American Women in Music, were applauded. F. W. R.

Program of DeVerneuil Works Heard

Works of Raoul de Verneuil, Peruvian composer, were heard at the Master Institute Theatre on Feb. 4, under the auspices of a sponsoring committee comprising Gilbert Chase, George Herzog, Carleton Sprague Smith, Nicolas Slonimsky, Burle Marx and Francesco Curt Lange.

Mr. de Verneuil, now in this country after a sixteen-year sojourn in Paris, is a composer of the modernist school, but with a difference. To polytonality, atonality and polyrhythm, he adds a native Peruvian idiom that enhances his work with a charm arising from the combination of archaic modal melody and radical technique.

The program included an Etude, Sonatinas Peruanas, from the cycle Isla del Sol and Three Dances, all for piano and played by Ruth Pasternak. Catherine Reiner, soprano, gave an expert and musicianly account of three interesting songs. The Dorian String Quartet, an excellent ensemble, played the Quartet, No. 2, a composition of organic workmanship.

A large audience which included many American musicians and composers and Pan-American enthusiasts, welcomed the composer with cordial applause. F. F. R.

Dr. and Mrs. Clarence Dickinson Heard Widely

Dr. and Mrs. Clarence Dickinson, recently visited St. Louis under the auspices of the Metropolitan Church Federation, the American Guild of Organists and Eden Theological Seminary, and led a study of carols. Mrs. Dickinson before the Convocation discussed Beauty in Worship, and the hymnal as a church treasury. Dr. Dickinson presented repertoire related to service themes, and also played a recital at Christ Church Cathedral in which the combined choirs of ten churches participated. His organ items included, beside works by Bach, Franck, Andriessen, Novak, Hindemith and Cosyn, his own intermezzo, scherzo, berceuse and finale from the Storm King Mountain Symphony. The choirs united in his Beneath the Shadow, List to the Lark, In Joseph's Lovely Garden and The Shepherds' Story.

A similar choir festival was held in the United Church, Bridgeport Conn., on Feb. 4, choirs of the following churches uniting: First Baptist, Christ P. E., First Congregational, Washington Park Methodist, and United Congregational. Organists and choirmasters are Robert Crandell, James W. Evans, M. Louise Miller, Myrtle Regier and Wilbur D. Thiel. Under Dr. Dickinson's direction works by Haydn, Purcell, Palestrina and modern Russians, German, and Dickinson's Father, Give Thy Benediction, were sung. The children's choirs sang his Great and Glorious.

At the Brick Church, New York, the following oratories are being heard during Lent: St. Matthew Passion, by Schütz; Mendelssohn's Elijah, Parker's Hora Novissima, Verdi's Requiem, St. Matthew Passion by Bach, and The Crucifixion by Stainer.

DR. CLARENCE DICKINSON,
drawn from life by Cecil Cowdrey.

University Aids Art in Chapel Hill, N. C.

By DR. GLEN HAYDON

Director, Music Department, University of North Carolina

DR. GLEN HAYDON

CHAPEL HILL, N. C.—The Student Entertainment Committee of the University of North Carolina, J. P. Harland, chairman, is in charge of the principal artist series on the campus. Funds for this series are raised by student assessment and amount to between $5,000 and $6,000 a year. As an entertainment series for a student body consisting chiefly of men the attractions are selected on the basis of general student appeal. This is not strictly speaking a musical artist series since dramatic and dance attractions are regularly included. The most successful engagements have been those attractions of national reputation.

The committee desires so far as possible to combine in every case entertainment values with artistic merit. Bookings for the present season include: Trapp Family Choir, Graff Ballet, National Symphony Orchestra, Carolina Playmakers' production of Gilbert and Sullivan's Pinafore, the Comedian Harmonists, and Ruggiero Ricci, violinist.

There is a biweekly series known as the Graham Memorial Concerts under the sponsorship of the Student Union, Robert Magill, director. Only a small honorarium is available for this purpose and it would probably only be of interest to artists who could fit a date in their schedule when passing by Chapel Hill.

Jackson, Miss., Supports All-Star Series

By ARMAND COULLET

JACKSON, MISS.—The general outlook for the 1940-1941 season in Mississippi, and the deep South in general, is best illustrated by a large question mark.

Last season was a very successful one. The All Star Concert Series, which I manage for the Jackson Music Association, reached an all-time peak in memberships. This season, included such attractions as the Don Cossacks Chorus, Rosalyn Tureck and Orlando Barera, in a piano and violin recital; the Jooss Ballet and the St. Louis Symphony, all four at a $4.00 and $5.00 subscription.

In spite of this, the membership dwindled. Consequently there is no way for me to predict the next season.

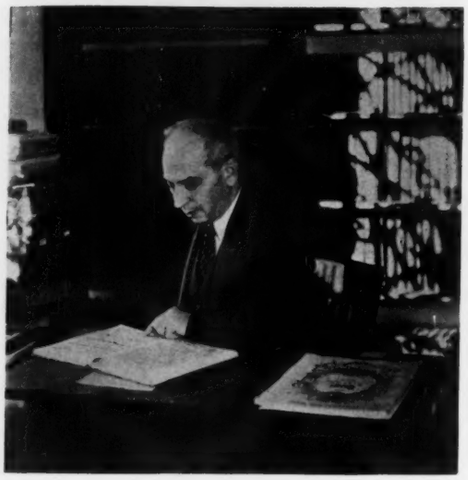
A Rich Territory

I feel that I am very fortunately situated, having two very active educational institutions to draw from, Millsaps College and Belhaven College, besides the city of Jackson, which numbers 65,000. There are several clubs, but they are not actively interested in bringing attractions; their membership supports the subscription series to some extent.

Musical audiences are of widely divided opinions. Some like single soloists, while others want spectacles. Next year I will give my audiences more soloists.

I am sincerely expecting a banner season next year and in spite of my experiments. Bringing to Jackson the very best in concerts is bearing good results in the education of audiences in the appreciation of good music. This is of course building for the future.

Louisiana University Is Focal Music Point



H. W. STOPHER,
director, School of Music, Louisiana State University

By H. W. STOPHER,
Director, University School of Music
Louisiana State University

UNIVERSITY, LA.—Pasquale Amato, head of the voice and opera department of the Louisiana State University's School of Music, is a member of the committee which chooses the artists to be presented by the Baton Rouge Community Concert Association. The offerings for this year were as follows: Robert Virovai, Grace Moore, James Melton, and the Barrere Little Symphony.

The outlook for music in general has been growing brighter in this territory for the last twenty-five or thirty years. This is particularly true of the last five or six years. For our local set-up, the Baton Rouge Grand Opera Association is effective and helpful. Through a period of ten years an opera audience has been created, with "dress-up" and everything that goes with it, except the deficits, which we have not had. In addition to the Community Concerts, we have had organ concerts by Pietro Yon and Claire Coci.

The programs for next year will be decided upon in the spring.

ARMAND COULLET,
Jackson, Miss., concert manager, with Mme. Coullet, soprano, and professor of voice at Millsaps College, on the beach at Arcachon, France, last summer.

Gulfport, Miss., Features College Events

By ALBERT V. DAVIES,
Director, Gulf Park Junior College Conservatory

GULFPORT, MISS.—For nineteen years, Gulf Park College, situated on the Gulf coast at Gulfport, has promoted concerts of a high order and has been responsible for the appearance of a great number of the leading artists in that section of the country. Acting as sponsor, it has brought, each year, three or four outstanding musical attractions in addition to a number of leading personalities in the realm of art and literature.

While these concerts are arranged primarily for the students of the college, the privilege of attendance is given to the people of Gulfport and neighboring towns. Artists such as Cortot, Gieseking, Meisle, Ricci, Zimbalist, Spalding, Levitzki, Petri, Smeterlin, to mention just a few, have appeared here and enjoyed the hospitality of Gulf Park, many of them extending their stay here in order to enjoy the beauty found on this coast.

Concerts by the faculty and students and radio broadcasts are also part of the musical activity of the college year.

Interest in all programs is stimulated among the students by preliminary talks and discussions about the artist and the program to be given.

University of Mississippi Students Support Series

UNIVERSITY, MISS.—Our bookings at the University of Mississippi are purely for the benefit of the University students. The attendance is limited to students and faculty with very few outside tickets being sold. Students are required to pay, at the time of registration, a certain sum for these artistic attractions.

Our policy here is to secure a few very good bookings of the highest paid artists, rather than to spread our money over a larger number of less prominent and talented artists. This is in keeping with the idea of presenting to the students only the best.

Bookings this season included Donald Dickson; the play, What a Life, presented by the Legitimate Theatre Corporation; the Cincinnati Symphony Orchestra, and Gladys Swarthout. L. H. J.

New Orleans Benefited By Philharmonic Society

By CORINNE MAYER,
President, Philharmonic Society.

NEW ORLEANS, LA.—For the Philharmonic Society of New Orleans the outlook for the 1940-1941 season is quite the most promising of our career. We plan to have a series of ten concerts, this being an increase of two over our previous schedules. To satisfy the increasing interest in orchestral music, we have divided our series into five orchestral concerts and five solo events.

This season will find us in a larger auditorium, with an increased seating capacity of 1,500 seats. Having had a sold out status for some years, we are making this change in order to bring the best in music to a capacity audience of 4,500. We are affiliated with the Community Concert Corporation, and will have a membership drive for new members following our ticket sale for old members.

The program as arranged for 1940-1941 is as follows: Lauritz Melchior and Lotte Lehmann in joint recital; Joseph Szigeti, violinist, and Robert Casadesus, pianist, in joint recital; Jascha Heifetz, violinist, Artur Rubinstein, pianist, the St. Louis Symphony Orchestra in one concert, the Minneapolis Symphony, and the Philadelphia Orchestra, each in two concerts.

Shreveport, La., Woman's Club Has Concerts

By FRANCES LAING WHITE

SHREVEPORT, LA.—The Music Department of the Woman's Club has long sponsored a concert course, and as music chairman of that organization, I have had the pleasure of presenting Richard Crooks, the Curtis String Quartet, Helen Jepson and Joseph Bentonelli. I also founded a course of monthly lectures given by Helen Ruffin Marshall, head of the Voice Department at St. Vincent's College. They have been continued this season by Ralph Squires, chairman of the piano department at Centenary College. The Community Concerts each year present some of our foremost artists in a series of from four to five concerts.

Photo by Nickolas Muray, N. Y.

FRANCES L. WHITE
chairman of music, Shreveport, La., Woman's Club.

Shreveport is a city of successful choirs. Churches of all denominations maintain excellent choral organizations, with paid director, soloists and organists.

Much has been accomplished here in the last two years and from present indications I feel assured of the success of these organizations, as well as of my own enterprises. Although I have not chosen my artists for the ensuing year, I am greatly encouraged at the outlook, and expect to present a number of concerts and attractions of the highest standards during the season 1940-41.

Trapp Choir Delights Birmingham Listeners

Music Festivals Are Held by Schools and Churches

BIRMINGHAM, ALA.—The Trapp Family Choir, presented here by the Celebrity Series, Mrs. J. W. Luke, director, made a favorable impression on a large audience by singing and playing on rare old instruments.

Among recent events, the Birmingham Music Club presented in concert the brilliant young violinist, Robert Virovai, as the third of its artist series offered this season. A large and very enthusiastic audience greeted the young virtuoso, who thoroughly lived up to all the fine things that had been said about him before he came here. He caught the approval of his listeners with the first number of his program, La Folia (Corelli-Leonard) and won their enthusiastic applause with Bach's Prelude in E, from the Sixth Sonata for violin alone. The Vieuxtemps Concerto in D minor was magnificently played. Other excellent numbers were Romance in G (Beethoven), Caprice in E flat (Wieniawski-Kreisler); Zephyr, by his teacher, Hubay, and I Palpiti, by Rossini-Paganini, which aroused great enthusiasm.

Kipnis Conquers Blizzard

Despite the worst blizzard in 30 years, with sub-zero weather, a large audience assembled in Phillips Auditorium to hear Alexander Kipnis, Metropolitan Opera basso, who was presented in concert here by the Celebrity Series, Mrs. J. W. Luke, manager. If the people were cold from the weather they were warm in their enthusiasm and applause for the artist, who thrilled them with his superb voice, dramatic delivery, and impressive art. He sang an aria from Verdi's Don Carlos; a group of Schubert Lieder; Le Cor (Fleger), and Mephisto's Serenade from Faust in his French group; several English songs, and Russian folksongs. He was recalled many times and responded with several encores. His excellent accompanist was Fritz Kitzinger.

New Quartet Bows

Ottokar Cadek has organized a String Quartet, composed of himself as first violinist; Stephen Dill, second violin; George Gaugel, viola; and Alfred Urbach, cello. Representing the top standards in the chamber music field, it is a step forward in Birmingham's musical world, a city that already boasts choral, chamber music, and symphony organizations, as well as a number of gifted solo artists.

The Handel Choral Society, Harrell Biard, director, gave its sixth performance of Messiah, and decidedly its finest. Soloists were Elsie Robbins, Ruth Peterson, Eleanor Bates, sopranos; Catherine Colgan, Ruth Scott, contraltos; Harry Harless, tenor, and Edward Turbeville, baritone. Accompanists were Sam Gagliano and Laurilla Kimbrough.

A notable event was the music festival of the Birmingham public schools, dedicated to the memory of Leta Kitts, for 40 years supervisor of music, under the direction of R. A. Martinson, acting supervisor.

A candlelight service was given at the Independent Presbyterian Church, with Raymond Anderson conducting the music, and Dr. Henry M. Edmonds serving as narrator.

Birmingham-Southern College offered a music festival, by the College Glee Club and choirs of the Independent Presbyterian Church and the McCoy Memorial, under the direction of Raymond Anderson. The Little Symphony Orchestra accompanied.

A. G.

Celebrity Series Brings Notables to Birmingham

By MRS. JOHN WALLACE LUKE

MRS. J. W. LUKE

BIRMINGHAM, ALA.—The Birmingham Civic Celebrity Series was organized in 1937. This season my Concert Series opened with Fritz Kreisler, which drew patrons from all over the state. Of particular interest was the manner in which the colleges responded.

In addition to the single attractions which I am presenting, I have inaugurated a season of song which includes: the Salzburg Trapp Family Choir, Alexander Kipnis and Jeanette MacDonald.

The concert of Jeanette MacDonald is almost completely sold out for our Municipal Auditorium, seating 6,000 people. As to the new type of musical audience, I feel I have contributed toward creating an interest in music in industrial sections of the city, colleges throughout the state and the Girl Scout organization.

Birmingham demands high type programs. The audience also wants artists whose names are well-known and it is difficult to get response for the lesser known artists, however fine they may be. I am an independent manager. At present I am arranging my bookings for next year, but nothing is as yet definite. My Spring Dance Festival includes the Jooss Ballet, Ted Shawn and Ruth St. Denis in April.

Birmingham Music Club Stresses Efficiency Note

By LAURA JACKSON DAVIDS

LAURA J. DAVIDS

BIRMINGHAM, ALA. — As president and one of the founders of the Birmingham Music Club, the oldest and largest of its kind in the South and sponsors for the past twenty years of artists' concert series for the city and state, I may say that the musical outlook for the coming season seems neither better nor worse than usual.

Business men, fearing further war developments are continually forecasting local failure to support musical attractions and other purely artistic ventures. But our present season was sold out as usual for the following six artist concerts: Donald Dickson, Marjorie Lawrence, Robert Virovai, Ballet Russe de Monte Carlo, Walter Gieseking and the Philadelphia Orchestra. A popular artist like Tibbett or Pons will sell out the course quickly. This season the sell-out was slower.

Our Birmingham audiences include all people from college presidents to stenographers. Their preferences are for pianists, violinists, orchestras, singers and the dance, in about the order named.

Some Problems

Our booking, promotion and presentation problems are several:

1. The difficulty in getting great artists to open our series in the fall.

2. There is rather too much competition for a town of this size, with so many fine musical attractions offered.

3. Only one good, attractive concert auditorium exists here, since the legitimate theatres have been turned into movie houses.

Active local organizations cooperating with us are the Birmingham Civic Symphony Orchestra, developed through the cooperation of the Birmingham Conservatory of Music; the Birmingham Music Club (which has been its largest money contributor since its organization) and the Chamber Music Society in its turn an outgrowth of the Symphony.

We have made no bookings for the season 1940-41 as yet. These are made during the next few months. Last season's six attractions were not booked until May.

Birmingham Symphony is Vital Musical Force

By DORSEY WHITTINGTON

BIRMINGHAM, ALA.—It is as yet too early to make any forecast for the musical season of 1940-41 in Birmingham. For the past five or six years we have seen a steady increase in the number of recitals and concerts here.

The Birmingham Civic Symphony Orchestra is playing twelve concerts during the present season and it is reasonable to expect our next season to be increased to about fifteen appearances. The first concert was a very successful one with Percy Grainger as soloist. We expect to engage another outstanding soloist for our 1940-41 opening concert, and at least two or three other out of town artists for the season.

It has been our policy to give as many of our very fine local artists an opportunity to appear with the orchestra as possible. We believe that this policy and our rule of including the work of an American composer on every program will do much to insure a healthy growth of musical appreciation in this section of the country.

The Birmingham Music Club sponsors a course of six attractions each season, besides presenting several added attractions. The Birmingham Celebrity Course also presents a group of concerts. All these are well patronized.

As for the likes and dislikes of our audiences, I would say that they particularly resent being "sung down to," as if they never had any opportunity to hear great music.

Our bookings for the following season are made in April or thereafter.

Charleston, S. C., Theatre Books Artists

By CHARLOTTE R. DILLINGHAM

CHARLESTON, S. C.—For the 1939-40 season the Dock Street Theatre booked Muriel Dickson, the Coolidge String Quartet, Martha Graham and her Concert Group, and Lansing Hatfield.

In a community where there has been little music for a long period, it takes some time before the reaction of the populace can be evaluated. We are hoping to be able to continue and develop these activities.

Chiefly the support of the Dock Street Theatre is from members of the Carolina Art Association. This membership includes a series of plays and reductions to other events such as music, movies, etc. However, there are several schools, The Citadel, Ashley Hall, College of Charleston who supplement the membership of the association.

We have learned how much it delights artists to appear in the Dock Street Theatre, for it is the first American playhouse. It is as pure a replica of the original theatre, which was built in 1736, as it was possible in restoration to achieve. Because the seating capacity is 472, they have been wonderfully cooperative when making arrangements to appear at the Dock Street Theatre.

CHARLOTTE R. DILLINGHAM,
business manager, Dock Street Theatre, Charleston

We have not yet found it possible to think ahead to 1940-41. We must first determine whether we can afford this activity, which still is in the experimental stage.

Wheeling, W. Va., Music Aided By Tri-State Association

By ANTONIO MODARELLI
Director, Tri-State Music Association

WHEELING, W. VA.—The musical outlook in this section is very favorable. This is the Wheeling Symphony's eleventh consecutive season, during which all schedules have been carried out faithfully. In addition to the regular winter season, we have a summer series in the parks, with the orchestra scaled down to about forty-five players and the programs confined to light classics and operatic numbers. Last summer we gave twenty-five concerts in the parks, about half being by the orchestra and the others by other established ensembles. Then, we also have an annual children's concert in the spring. All of these concerts are very well patronized.

The Symphony Society operates as a member of the Tri-State Music Association, Inc., with headquarters for both at the Music Center, 2227 Chapline Street, Wheeling—a large building devoted entirely to our use for musical programs.

In addition to the orchestra, the other principal musical forces of this section operate in conjunction with, or under the auspices of, the Association. These include West Liberty State Teachers' College (a standard degree-granting institution, with excellent conservatory facilities), the Tri-State String Quartet and the Tri-State Woodwind Ensemble (chamber music groups), The Friends of Music (composed of public-minded people who work out business arrangements, when necessary), the Tri-State Opera Association (which is responsible each year fora light operatic production of professional standards—last season's was "Iolanthe"), the Civic Oratorio Society, and the Hastings Memorial Concerts (which brings the best artists in recital).

All of these groups use the Music Center's facilities, including the various studios, class-rooms, recital chamber and public address system. A free public recital is presented there every Thursday evening, as well as the Music Appreciation courses, conducted every Friday evening.

El Paso Manager Finds "Headache" In Conflicts and Changes of Dates

EL PASO, TEX.—A detail we suffer from in the West is the conflict of dates. Seems as if the managers might get together on that a little better, if they realized we all use the same auditorium in each town. But after volumes of correspondence we manage to get the season settled, and running smoothly, and we received a telegram right out of the sky one day from the New York manager telling us (not asking) to change certain attraction to another date, and "CONFIRM IMMEDIATELY."

We attempt to get the change made, and find a waiting list for the auditorium that night, which means, nine times out of ten, that all other attractions booked are trying to do the same thing. No doubt the managers have their troubles along these lines also, but we are just suggesting something might be done to help everybody.

Then we all have our own people to answer when they say of the great artists, "Too bad So and So 'let down' when they gave their concert here, but of course, they thought they were just singing in a small town and would make no difference." Imagine any artist great or small doing that to any audience big or little . . . they would not last thirty minutes in the concert world, and they know it. We have no defense to make for the person who made such a remark, except that he might have had musical indigestion the night of the concert.

To the question "Why stay in such a business?" we come back with another: "Were you ever exposed to smallpox?" Well, the principle is just the same. . . . Once bitten, you cannot escape it, and it's a fascinating, exhilarating, and most pleasant work, and we love it, managers, artists, and all, and probably will stay in it until we go under the sod.

MRS. HALLETT JOHNSON.

Tucson Has Own Music Temple

Photo by Harry Herz, Phoenix

TUCSON TEMPLE OF MUSIC AND ART

By MRS. HARVEY BERGER

TUCSON, ARIZ.—Tucson has long been known and continues to be one of the most cultural centers in the Southwest. The Saturday Morning Musical Club, of which I am president, has been functioning for thirty-three years as a civic organization. We have our own theatre, the Temple of Music and Art, a beautiful, intimate place with a seating capacity of 1,000. It is also the home of the Allied Arts and of the best entertainment this city enjoys.

The season of 1939-40 is being given with a variety of concerts both by our Artists Course and the University of Arizona. We sell the course to a membership of 750, which support us through the annual purchase of a season ticket. Besides the four and sometimes six attractions, we also add several others during the course of a season on a percentage basis. The musical activities of the club and the Artist Course is augmented with local concerts, Radio Forums and lectures. Of great help and cooperation are the university, the public schools, and the Junior League.

There is a preference for New York plays, dance ensembles, opera, musical comedy and particularly Gilbert and Sullivan. Our audiences want the best in artist recitals, but the managers' prices are sometimes so prohibitive that we cannot bring more than one or two a season. Another sore point with us is that we cannot get the great singers whose season begins later in the year, for other than October and November, when the weather here is still too hot and the tourists have not yet arrived.

Our audiences do not like modern music or the modern dance, as we have discovered. They like melody such as that of Johann Strauss, the classic ballet, colorful programs of Spanish, Mexican and South American music. Symphonies and chamber music are also much in demand. We will be making our 1940-41 bookings in June, unless we can get a list of available artists before that time.

D'Gaggeri Studio, Beverly Hills, Cal.

MRS. HARVEY BERGER,
president, Saturday Morning Musical Club, Tucson, Ariz.

Record Music Season Reported in Houston

Orchestra, Tuesday Club and Saunders Series Have Offerings

By HUBERT ROUSSEL

HOUSTON, TEX.—The 1939-40 musical season in Houston has been the most extensive in recent years, all indications here pointing to a steadily growing interest in attractions of the lyric theatre.

The three local outlets for concert artists are Mrs. Edna W. Saunders, the Houston Symphony Society and the Tuesday Musical Club. Occasionally other groups or individuals sponsor professional musical entertainment.

The Houston Symphony Orchestra thus far has presented three guest soloists—Jacques Abram, pianist; Bidu Sayao, soprano, and Robert Casadesus, pianist—and will offer two others before the end of its season, Paul Van Katwijk, pianist, and Albert Spalding, violinist. The Symphony Society is committed to a policy of guest artists for the 1940-41 season, but has not as yet made known its selections. It is considered certain, however, that four or more artists will be engaged.

The Tuesday Musical Club this season offered the Siberian Singers and the Roth String Quartet. This organization usually sponsors two attractions each winter, but has not completed its plans for next year.

Attendance at all musical events has been excellent during the current season. The Houston Symphony's average concert attendance is 3,000, with the total rising slightly when guest stars are presented. The Civic Community Concert Association, a branch of Mrs. Saunders' organization, sold its attractions on a subscription basis, and has an audience of approximately 2,300.

It is interesting to note that the Houston Symphony is offering more concerts this season than at any time in its history—a total of 10 regular subscription performances. Last season six concerts were given in pairs. The orchestra also has played numerous out of town engagements, in New Orleans, Austin, Galveston and elsewhere. The budget for the orchestra this season was $61,000. All but $8,000 of this amount was raised in advance by seat sales and donations. There is at present a campaign to wipe out the $8,000 deficit by additional subscriptions. Indications are that no difficulty will be encountered, as the orchestra has had its most successful season from the standpoint of audience interest.

Houston is now well provided with concert halls. The recently completed Music Hall, seating 2,500, is ideal for musical attractions of all kinds, having a large stage with full equipment. Other available buildings are the City Auditorium, with a capacity of 4,000, and Scottish Rite Cathedral, seating about 2,300.

Audiences More Representative

Audiences this season have been of a more mixed and representative nature than in previous years, indicating that the general public, rather than the money-eyed group and the old stalwarts of music, is turning to this form of entertainment. Enthusiasm is large for all types of performers, but this season there appears to be a definite preference for violinists. Joseph Szigeti caused one of the most remarkable demonstrations yet seen in a Houston concert hall.

This city is prosperous. The depression touched it lightly. The falling off in the number of attractions during the depression years was due more to conditions in other regions, which made it impossible to arrange long tours, than to lack of demand in Houston. A curious and perhaps significant thing this season is that musical attractions have drawn much better than dramatic offerings in the local theatre. The outlook for 1940-41 may be reported as exceedingly bright.

MR. AND MRS. JAMES E. DEVOE

of San Antonio. Mrs. Devoe is sponsor of the Friends of Music concerts, and Mr. Devoe has been for 30 years one of America's leading local managers.

Two Concert Series Presented in Phoenix

By MRS. ARCHER E. LINDE

PHOENIX, ARIZ.—At this time it is difficult to say what the musical outlook for next season will be. We have two series here: the Community Concerts and my own, and we have both had a substantial increase over the past year.

Besides the Musicians Club, the Phoenix Symphony and the Orpheus Club, our two organizations are the only ones doing anything in the line of music.

When I came here from Chicago 19 years ago we were surprised at the high type of program a small town of 30,000 was putting on, and in dollars and cents, it was more expensive than the courses of today. Of course, tickets were sold at a much higher price, but I feel that since that time the radio has done much to create a better music appreciation among all classes of people, and now with our town nearly 100,000, both our courses draw from all types and walks of life. My series being the more expensive, is attended by fewer students though we give them a special rate.

I believe people show a preference for ensembles unless the artist is an exceptionally well known one, and if he wants to leave a good impression he or she will have to sing some simple American ballads. Marian Anderson came here on Feb. 6.

The new bookings are not yet complete.

Alpine, Tex., Groups Sponsor Activities

By IRMA LEE BATEY

ALPINE, TEX.—The Sul Ross State Teachers College and the Alpine Study Clubs, are responsible for our musical activities in this part of the country. On Jan. 27, the College brought the Westminster Choir, and for March 14, and 16, we will have Doel Reed, lecturer.

The Alpine Study Club and the Alpine El Progresso Club, together sponsor the Tri-Art series. For this season they engaged Mary Adel Carsen, sporano; Charles Gallagher, pianist; Annette Stahly, light opera soprano; Gladys Petch, lecturer and Elora Sornsen, costume song dramas.

Oliver Stewart Active in Florida

Oliver Stewart, tenor, was soloist on Feb. 12 at the Miami Biltmore Hotel, Miami, Fla., with the Century Club. Mr. Stewart was heard recently at the Hotel Pancoast, Miami Beach, with Jerome Twitchell's Orchestra and also sang at the Whitman and Shoremade. He is again tenor soloist this winter at the Westminster Presbyterian Church at Miami.

Iowa Impresario Books in Neighboring States

By LUCIUS PRYOR,
Director of Pryor Concert Service,
Council Bluffs, Ia.

I have great faith in the booking prospects for 1940-41.

Of course a few swallows don't make a summer. I have only called on five clients thus far this year, but I have sold all five and in each case I have booked a substantial volume increase over last year. This pleases me very much, for I myself have bought higher priced attractions and more of them than I did for the season just passing.

I have arranged tours for artists during other "wars and rumors of wars" as well as through highly publicized periods of hard times. So the present situation is a lot like other years as far as I can see.

"Buying Attractions to Sell"

The concert business never has been easy, but it isn't any harder than any other business with which I have had speaking acquaintance.

The old business rule, "well bought is half sold," is just as good in the concert business as any other. Buying attractions to sell is more difficult and specialized work than the selling of attractions after one has bought them.

It is a bit trite to say it, but any management that delivers fine artists and successful concerts this year may cut down his worries about booking for next year. I have been luckier this past fall than I deserved. My tours have delivered almost one hundred per cent and any management has to be fortunate to do that.

Crisis Abroad and at Home

The European situation has upset the tours booked for foreign attractions. I only had one such booked and I found a superior American attraction that because of personal friendship accepted this cancelled tour at a fee much less than they were in the habit of demanding.

Customers have been very cooperative during this European crisis and I have not noted the excitability throughout the territory that was so prevalent during the other war.

LUCIUS PRYOR

of Council Bluffs, Iowa, who books artists widely in the Middle West.

I have a limited territory, but I have had in the past and hope to have in the future a great many concerts in Iowa, Nebraska, Missouri, Kansas, Arkansas, Oklahoma, Louisiana and Texas. I'm not expecting to open new territory. I prefer to serve the present territory to the very best of my ability.

Youth in Demand

My territory is small, so the wants of customers are quite uniform. Let me say that my customers want youth, *youth*, YOUTH! They want them as they ascend the ladder, not as they begin to step down. This may sound crude, but it is true. There is the greatest chance right now for the good young artist that can and will advertise. People must know about artists. Concert agents can't do it all.

The Lucius Pryor Concert Service, for the summer of 1940 and the season of 1940-41, will offer the following attractions: June, Glory Road Concerts by five young artists selected by a committee of celebrities; William Horne, young American tenor; July, Ruth Chorpenning, actress, in mono-dramas; October, Louise Meiszner, fifteen-year-old pianist; Agnes de Mille and her company of dancers; October-November, Howard Pierce Davis, lecturer; November-December, William Wright, American bass-baritone; January-February, Ernst Wolff, baritone-pianist; February, Belgian Piano-String Quartet; February-March, Philip Williams and Mary Becker, violinists in their third tour, also giving master classes; March, the Siberian Singers, Nicholas Vasilieff, director; Julius Shaier, violist, and March-April, Betty Jane and Virginia Holman, pianists.

Des Moines Shrine Hall Holds Many Concerts

By MRS. GEORGE F. CLARK,
Manager, Shrine Auditorium, Des Moines

MRS. GEORGE F. CLARK

DES MOINES, IA.—The musical outlook here in Des Moines for the next season is excellent. I am planning to book more artists than in previous seasons. Audiences in this territory are demanding more and more of the best to be obtained in musical programs and top ranking artists with a box office "pull."

I never depend on outside clubs or groups to cooperate in acquiring business. We depend entirely upon our immense mailing list of 5,000 names, also local and out-of-town newspapers, and college publicity.

Shrine Auditorium has broken all records for single performances of outstanding and worthwhile attractions with name artists.

We have an ideal set-up for any kind of attraction (dramatic or musical) with a seating capacity of 4,500, excellent acoustics, lighting effects, and equipment.

Ames Finds Rural Music Promising

By TALBERT MAC RAE
Iowa State College

AMES, IOWA.—The musical situation at Iowa State College is on a very high level. A number of years ago the student body, upon its own volition, voted to support a student activity coupon book which admits them to all of the concerts, all of the lectures and athletic games which are offered on the campus.

The Music Council under whose auspieces concerts are given, has in its membership representatives from the Senior College. We work carefully to bring to the campus four or five outstanding musical attractions each year. Through these great attractions we have all the fields of music represented during each student generation.

We also present one of the outstanding symphony orchestras. This year we are having the Minneapolis Symphony for two concerts under the direction of Dimitri Mitropoulos. To give you an idea of the caliber of the artists which we present I will say that recently Heifetz, Rachmaninoff, Crooks and others have appeared. However, it is more interesting to me to see the students in this great technical institution participating in the concerts by our own symphony orchestra of eighty and our concert band of eighty-five, the men's glee club of seventy-five, and our girls' glee club of one hundred.

For some time we have been presenting members of our faculty in recitals but this year as an innovation, we asked Dr. Rudolph Ganz to appear with Miss Ilza Niemack in a sonata recital on Nov. 19. This was a most beautiful Sunday afternoon for golf and picnics but the hall was crowded to capacity for this recital, which included sonatas by Beethoven, John Alden Carpenter and César Franck.

High Schools' Educative Work

There is no doubt at all that the wide interest in music throughout the Middle West is largely the result of the work being done in the high school, which is of a very high order. The music divisions of the Faculty Women's Club, and the Ames Women's Club together with the Phi Mu Alpha Sinfonia Fraternity and the Sigma Alpha Iota National musical sorority are groups which are very helpful to our programs.

Rural Choruses Thriving

It is interesting to know that there are approximately eighty women's choruses made up of women from the farm communities in this state. On Feb. 14, a rural music festival was held on the campus of our school, which included the appearance of five mixed choruses.

The idea that rural men and women react differently than town people to the loveliness of music and literature is false. If there is any difference at all, it would be that the rural groups have a more serious appreciation of the beauty of these things, as they have no pre-conceived prejudices or false attitudes.

Decorah Prospects Good

By KARL H. NORDGAARD
Luther College

DECORAH, IOWA.—The musical outlook for next season in our territory is encouraging. I base this statement on reports which I receive in my contact work in the field. The high schools are concentrating on music more than ever before and this serves to interest the parents. Our college has been unable to fulfill the demand for high school band directors who have had their training under Dr. Sperati.

In the booking of our Luther College Band, under Dr. Carlo A. Sperati, we find such organizations as Chamber of Commerce groups, music clubs, women's clubs, high school bands, and church groups, as the best and most likely organizations to succeed in sponsoring our concerts.

Our bookings for the tour from Jan. 28 to Feb. 8 were: Northwood, Lake Mills, Iowa; Austin, Jackson, Windom, Willmar, Glenwood, Mankato, Kenyon, Mabel, Minn.; Cresco, Iowa; La Crosse, Wis., and Decorah, Iowa.

Davenport Shows Keen Interest in Orchestra

By MRS. A. W. LEE,
Secretary, Tri-City Symphony Assn.

MRS. A. W. LEE

DAVENPORT, IA.—The current season promises to be the most outstanding for our orchestra since the reorganization which took place six years ago, when a new era began for the Tri-City Symphony Orchestra.

A professionally conducted campaign enabled the association to raise the standard of the orchestra, to bring nationally known artists, and to add an extra concert to our series, at which concert two young musicians, contest winners, will have the privilege of appearing as soloists with the orchestra.

The sponsors of the Tri-City Symphony Orchestra, calling themselves the Tri-City Symphony Association, are about forty civic-minded citizens who meet to discuss the general problems of the orchestra and to balance the budget for the season's activities. Also, a Junior Board, the younger set, donates a handsome check toward expenses incurred each season. With the splendid cooperation of these two groups, the accounts are closed each year without a deficit, largely due to the efforts of the finance committee headed by Marjorie Allen Seiffert of Moline, Ill.

The concert-going public filled the auditorium to capacity for the first time in many years, when the orchestra made its first appearance this season under the able conductorship of Oscar W. Anderson of Chicago, with Jascha Heifetz as soloist. Later this season, we are to have Rose Bampton and Robert Casadesus.

The Symphony Association will no doubt continue their policy of the past season by encouraging student participation and by booking some of the best talent available as soloists.

University of Missouri Provides Free Concerts

UNIVERSITY OF MISSOURI CHORUS AND ORCHESTRA,
Dr. James T. Quarles, conductor, at a performance of Handel's Messiah.

By DR. JAMES T. QUARLES,
Director, Music Department, Univ. of Missouri

COLUMBIA, MO.—The music season at the University of Missouri is subsidized to the extent of presenting free of cost a season ticket to every enrolled student. In the past few years their interest in music has grown enormously. It is particularly centered around orchestral fare and they want very much to hear the same compositions that the New York Philharmonic broadcasts, by the visiting orchestras in person.

For the university's present season, besides Helen Jepson, soprano, and Robert Virovai, violinist, the Minneapolis Symphony Orchestra played on Feb. 14, and the St. Louis Symphony will appear on April 6. Lawrence Tibbett will bring the season to a close on May 1.

The attendance at these concerts has steadily grown, until about 5,000 from this community and from towns within a range of seventy-five miles in every direction center their musical activities here. Community concerts have also sprung up in this central Missouri territory which thus far have been very successful.

Other important events on the campus include the series of faculty concerts, and programs by the University String Quartet, and the University Chorus and Orchestra, who gave a performance of Messiah on Dec. 14.

Joplin, Mo., Manager Sounds Optimistic Note

By MRS. JAY L. WILDER

MRS. J. L. WILDER

JOPLIN, MO.—The promotion of concerts here includes the patronage of music lovers from a large area, the four-state district, since Joplin is situated at the junction of Oklahoma, Kansas, Missouri and Arkansas. As a result, perhaps no other city of similar size had had a greater array of artists.

Fine musical organizations in the city schools and Junior College are directed by Prof. Frank Coulter. Several times the high school orchestra has received first ranking in the National contests. An outstanding Ladies Chorus under the direction of Prof. Oliver Sovereign was placed first in the State Music Clubs' contest and last year appeared on the National Convention program in Philadelphia. A number of very capable teachers have been very largely responsible for the fine appreciation of music and the fine arts, for the success of the musical organizations and the success of the concerts which I have presented through the All Star Concert Series during the past several years.

Artists appearing on my series have included Lawrence Tibbett, Grace Moore, Milstein, Kreisler, Slenczynski, Monte Carlo Ballet Russe, Jooss Ballet, St. Louis Symphony Orchestra, Kansas City Philharmonic Orchestra, The Don Cossack Chorus, General Platoff's Cossack Chorus, Gladys Swarthout, Dalies Frantz, Helen Jepson, Nino Martini, John Charles Thomas, Elman, Maier-Pattison, Nelson Eddy and others. The concerts in Springfield, Mo., under this management have included appearances by Nelson Eddy and the Monte Carlo Ballet Russe.

We expect to buy artists during the next two months for several series, Springfield, Joplin, Miami, Oklahoma and possibly two new points in Kansas and Oklahoma. There is a demand for the best available. The annual subscription list now numbers around 1,200 patrons and we expect it to increase each year. Reciprocal privileges between the cities increases the interest and creates spirit among the neighboring cities.

Hans Muenzer in America

Due to the European conditions, Hans Muenzer has been compelled to cancel appearances in Germany, France, England, Russia and Scandinavian countries booked for this coming spring and will concentrate his activities in the United States.

Known by reason of his playing in concert and radio broadcasts, Mr. Muenzer, former concertmaster of the Philharmonic Society Orchestra in Leipzig, has been soloist with leading symphony orchestras in America and in 1938 he drew an audience of over 100,000 people to Grant Park when he played with the Chicago Civic Opera Orchestra under Henry Weber. As concertmaster and soloist of the WGN Orchestra, Mr. Muenzer has been heard weekly from coast to coast in the Pageant of Melody and the concert review programs over the Mutual Broadcasting System. Recently also he made his reentry as soloist with the Illinois Symphony Orchestra led by Albert Goldberg.

Mr. Muenzer will devote his activities this year to concertizing though he may accept a limited number of sufficiently talented pupils in his Chicago studios.

University of Montana Series Presents Concerts

BOZEMAN, MONT.—At the University of Montana, the concert course for this year comprised a variety of attractions. Frederick Jagel, Metropolitan tenor, began the series with a concert on Oct. 30. This was the only solo recital, and the ensembles which followed and are yet to be heard include the Kryl Symphony Orchestra, the St. Olaf Choir, the Ionian Singers, the Barrere Symphony and Malcolm and Godden, duo-pianists.

B. B. H.

Petri to Play with National Association

Egon Petri, pianist, will appear with the National Orchestral Association, under Leon Barzin in the fourth concert of the Gabrilowitsch Memorial Series on March 9, replacing Rudolf Serkin, as soloist in the Beethoven Emperor Concerto.

Horner-Moyer Bureau Kansas City Veteran

BRYAN R. HORNER

L. E. MOYER

By L. E. MOYER

KANSAS CITY, MO.—We are looking forward to the 1940-41 season as probably the finest in the thirty-five-year history of our firm, the Horner-Moyer, Inc. concert and lecture management. There has been a dearth of attractions during the current season, and I feel perhaps an over-booking with existing auspices. During the coming season, in line with generally improved business conditions and stimulation because of wars and rumors of wars, we believe the public will be in the mood and position financially to absorb a larger number of concerts and entertainments.

I am of the opinion that over the period of the past several years, through general music and art education of the children who have become the concert-goers, audiences have been developed that are more appreciative and, at the same time, more independent in their thinking than ever before.

Certainly competition is keener than ever before. Each of us working in this highly specialized and many-sided business, whether booking management, artist, or impresario, must prove our worth and excuse for existence by rendering a real service and making worthwhile contribution to this most interesting of all endeavors—entertaining and educating the great American public.

Kansas City Ensemble Develops New Audience

By CHARLES J. SCHMELZER,
Manager, Philharmonic Orchestra

KANSAS CITY, MO.—The tremendous increase in musical interest over the past few years in Kansas City makes the musical outlook in our territory for next season a very bright one. Audiences here through a more frequent contact with good music have developed in appreciation and understanding and in so doing have lessened the need of using big "names" as drawing cards.

It will be our policy in future to put a minimum emphasis on these names using one or two during each season but for the most part trying to fit the artist with the orchestra rather than the orchestra with the artist.

Our Popular Concerts have developed almost an entirely new audience during the past few years and each year certain members who have attended heretofore only Popular Concerts become regular season subscribers. Likewise, the Children's Concerts which have been going on here for many years have helped to develop a more discriminating audience with the subscription concerts. Our subscription audience likes a varied season and so we try to give it to them with both singers and instrumentalists with greater stress laid on the instrumentalists.

The Kansas City Philharmonic has as yet made no bookings for next year.

Salina, Kan., Reports Auditorium Problem

By C. B. MYERS

SALINA, KAN.—It is a pleasure to add a cross section from the middle west from a city of 20,000, and a territory reaching north to Nebraska and west to Denver.

I imagine each city has its own local problems, tastes and loyalty. For the past fifteen years I have presented many of the great artists beginning with Mme. Schumann-Heink in 1925. We have never had a "flop," although sometimes the box-office was not up to our expectation.

One problem that I have is the size of the Auditorium. It has a seating capacity of 2,800. An audience of 1,000 or less is bad. There are smaller halls but those are not very satisfactory. This year I have taken my course to the Auditorium of Marymount College, a senior college for women. They took a block of seats for their entire student body and have given me such support that our patrons have been more enthusiastic than ever before.

There are no active local organizations that have successfully promoted this work. Occasionally a percentage local benefit has been put on, but generally with poor financial results.

Some Omissions Corrected

In its special issue of Feb. 15, the Musical Courier gave a list of American newspapers that have regular music departments and critics, but inadvertently some important names of both were omitted in the stress of preparing and publishing 134 pages. Among the missing were two papers and two critics especially deserving of mention, for long continued and understanding attention to local and national musical happenings. They are The Evening Star, of Washington, D. C., and its critic, Alice Eversman; and The Davenport Democrat, of Davenport, Ia., and its critic, Ina B. Wickham. Both writers are particularly able and devoted to their subject, and enjoy a wide following in their home cities and surroundings. The Musical Courier is happy to be able to make this slight reparation for its lapse.

The Dakotas Envisage Prosperity

By HYWEL C ROWLAN

GRAND FORKS, N. D.—As one of our Norwegian farmers expressed it, "North Dakota has not only had the depression but hard times as well." Crop conditions and prices have been poor for many years but it is pleasant to relate that crops were from fair to good all over the state in 1939, with the western part, which had suffered most from drought, getting the best yield. Prices have advanced and tax collections are going up—all of which augurs the dawn of a better day for us, we hope.

HYWEL C. ROWLAN, Chairman, music department, University of North Dakota

For several years Grand Forks has been booking a concert series through the NBC Artist Service. These concerts are given under the auspices of the Community Music Association, Dr. W. G. Williamson, president. Cooperating are the music departments of the University of North Dakota and Wesley College, Thursday Music Club, Bjarne Male Chorus and many other Civic organizations. We are fortunate in having a beautiful new high school auditorium which has excellent acoustics and fine stage and seating facilities. This is the third year that these concerts have been given and we have been fortunate in disposing of enough season and single admission tickets so that the artists play to capacity audiences. As might be expected, a university audience is critical, yet they also like artists to descend from Olympian heights occasionally.

This year we have on our course John Charles Thomas (return visit); Argentinita and her Dancers, who made a very favorable impression; Artur Rubinstein, pianist; Ossy Renardy, violinist; and a joint recital by Ezio Pinza, baritone and Hertha Glatz, contralto.

Our audiences are drawn from over a wide territory, many season tickets having been sold within a radius of one hundred miles and single admission tickets for special attractions are frequently sold to people coming from a much greater distance.

Many Thriving Musical Units

Among active local music organizations are the University of North Dakota bands and orchestra (total of 150 members), directed by Professor John E. Howard; University of North Dakota Madrigal Club, mixed chorus of 70 members, directed by myself; University Women's Glee Club, 40 members, led by Mrs. Carol Miles Humpstone; Grand Forks High School Orchestra and Band, directed by Leo Haesle; High School Glee Clubs and mixed chorus, directed by A. W. Sieth; and the Bjarne Men's Chorus, the oldest music club in the community, now in its 30th year, led by Mr. Rognslie.

The Thursday Music Club is an active organization of women under the presidency of Mrs. Liebeler. The Thursday Music Chorus composed of thirty voices is directed by Mrs. Carol Miles Humpstone. Sigma Alpha Iota has Mu Chapter located in the University and Wesley College. Wesley College Conservatory is affiliated with the University of North Dakota and offers private instruction in all the usual fields. The Northwest Conservatory of Music, a new institution, is directed by Ralph Matesky and Robert Hunt. Other groups are the Grand Forks Symphony Orchestra, composed of forty members, and the Grand Forks Municipal Band, directed by Leo Haesle.

A nearby organization of character and merit is the Northwest Singers Association, which has now been in existence for about twenty years, consists of about 100 men drawn from a wide area in Northwestern Minnesota. They rehearse in small groups and come together several times each year for a united concert. Their principal presentation is in connection with the Northwest Shows at Crookston in February each year. T. W. Thorson is the director.

Up to the present we have been doing nothing with regard to booking attractions for the 1940-41 season, but in view of the success of the current season there is no doubt that the Community Music Association will continue the series.

Tri-City Festival Is Feature In Huron

By MRS. G. R. McARTHUR

HURON, S. D.—Music in Huron has for some years achieved an identity all its own. The citizenry has realized that its music must be paid for by the community as a whole, rather than the beneficent gift of one individual. In the past years many outstanding artists and musical organizations were brought to this city by groups of individuals.

MRS. G. R. McARTHUR

Three years ago the concerts were revived through the organization of a Community Concert Association.

The Wednesday Musicale each year sponsors at least one outstanding artist, either local or foreign, the proceeds of which goes to establish its scholarship fund.

The annual Tri-City Musical Festival, including Watertown, Brookings, and Huron, will be held here April 19, with William McPhail, of the McPhail School of Music, Minneapolis, guest conductor of vocal music, and Abe Pepinsky, head of the Department of Instrumental Music, University of South Dakota, guest conductor of instrumental music. These concerts present massed glee clubs of six hundred or more voices and three hundred amateur musicians. The College and High School unite in presenting an afternoon Artist Series for the students.

We have developed a critical yet appreciative audience over a period of years of successful musical seasons. Among the preferences of our audiences are vocal soloists, instrumental ensembles, joint recitals and dance attractions. Being a railroad center as well as general headquarters for several large companies, new comers to Huron from larger centers find great satisfaction in our musical activities and enter into such organizations with zeal, thus adding stimulus for new and better entertainment each year.

The Huron Community Concert Association, of which I am secretary, has enjoyed many very satisfying recitals, including appearances by Ezra Rachlin, pianist; Gordon String Quartet; Mildred Dilling, harpist; Marcel Hubert, cellist; Russian Imperial Singers and others. The 1940 season was opened by Helen Olheim, mezzo-soprano of the Metropolitan Opera Association, on Jan. 22. The Ionian Singers will continue the series and Ida Krehm, pianist, will present the concluding number.

Univ. of S. D. Cultivates Students' Musical Tastes

By W. R. COLTON,
Dean, College of Fine Arts

VERMILLION, S. D.—Predicting the concert season for the coming year at the University of South Dakota is not possible since, the state being a strictly agricultural one, everything depends on the weather and the prosperity of the farmers.

The University at the present time has an enrollment of about 850. With the entire population of the town no more than 3,000, it is impossible to finance concerts through the sale of tickets. Operating on a small budget generally, which permits the University to engage outside artists, with students admitted free of charge, it does not expect to have even this small amount available this year.

However, everything depends on the enrollment in the fall, and should the situation continue to look dark, the University has its own Symphony Orchestra, an a cappella choir, the University Band, and chamber music organizations and recitals by students.

LAURA TRIGGIANI

Laura Triggiani Sings Violetta with Newark Civic Opera

Laura Triggiani, 22-year-old Paterson soprano, won eight curtain calls when she appeared with the Newark Civic Opera as Violetta in Traviata. She brought to the role a youthful freshness and her voice was expressive and of good volume, while her ability as an actress was well established. She received eight curtain calls.

Laura Triggiani handled the role with unusual finesse. It was a memorable debut, and she was greeted with bravos. Her first act arias had the coloratura grace which they demand.

William Spada conducted. M. M.

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Chicago's Operatic Preparations

(Continued from page 3)

Those who make successful auditions may be entrusted with minor roles, but American men and women who have spent a great deal of time and money in learning how to sing do not wish to begin their careers at the bottom of the ladder. They expect good roles; and, unless we are very much mistaken, the recruiting of 100 fresh voices will not be easy. Though the opera company and its board have our complete support, we believe that many discouragements are in store for them if such innovations as the above are to be put across.

The new board of trustees of the Chicago City Opera includes: Jason F. Whitney, chairman; Robert H. McCormick, president of the board of governors; Abner J. Stilwell, Frank McNair, Col. George Buckingham, Weymouth Kirkland, Fred A. Poor, Robert Carr, Barnett Farroll, Walter R. Kirk and William Saltiel. Mr. Stilwell is the treasurer of the company and Mr. Saltiel, secretary. Mrs. John Alden Carpenter heads the woman's auxiliary board.

Chicago is so opera-minded at this time that we would not be at all surprised if a spring season should soon be announced by another group, with performances given at the Civic Opera House once a week during a period of five weeks, and world noted artists heard at three dollars for the best seat.

Horowitz' Triumphant Return

Time may fly but favorite musicians live in memory and no one was surprised that Orchestra Hall was sold out weeks before Vladmir Horowitz's only recital of the year. Extra chairs had to be placed on the stage to accommodate the overflow. Horowitz gave an exhibition of piano playing that left us breathless and subjugated. To review his matchless performance would necessitate piling superlative upon superlative to analyze his prodigious dexterity, unfailing taste, colorful and original execution of familiar works, so we content ourself with hailing his return to the concert field as one of the most memorable events of the last half decade.

Minneapolis Symphony and Mitropoulos Heard

Annually the Minneapolis Orchestra includes Chicago in its midwinter tour and this year's concert under the management of Bertha Ott was given for the benefit of the Greek-American Progressive Association's orphanage fund before an audience that left not a single vacant seat in Orchestra Hall. The dynamic leader, Dimitri Mitropoulos, less fiery than when first heard here, conducted his forces to victory in a program that had for principal item the Rachmaninoff third symphony.

St. Olaf Choir Sings at Centennial

In its centennial celebration the Chicago Bible Society offered various concerts, of which the one by the St. Olaf Lutheran Choir proved the most important. Orchestra Hall having been sold out for the evening concert, the management saw fit to rent the same locale for an afternoon program and with little publicity it attracted as large a throng. F. Melius Christiansen, director, has done wonders with his present choir, which in some respects surpasses its predecessors. The choristers sing with more enthusiasm without marring a wit the tonal beauty, precision of attack, delightful phrasing and beautiful shadings that have placed the St. Olaf Choir at the summit among similar groups.

Platoff Don Cossack Choir Appears

The History and Enjoyment of Music Course has certainly been varied and has offered its patrons noted artists, orchestras, dancers and other organizations. The General Platoff Don Cossack Choir having made a sensational success at its debut in the same series, Dean Samuel Stevens included that troupe of twenty-five Russian singers again in its calendar. Conductor Nicholas Kostrukoff gave us an entertaining afternoon presenting a program of secular, sacred, war and folk songs and a few dances with that perfection of team-work noted previously.

Chicago Symphony Repeats Busoni Concerto

Busoni's Concerto for piano and orchestra, first performed here last November by Egon Petri and the Chicago Symphony under Stock, was repeated for the Tuesday patrons on Feb. 13 by the same happy combination. That the Busoni work has caused more discussion among members of our fraternity than any other novelty introduced this season is understandable, for either you like it or find in it little to praise. In this case we are on the fence, for we enjoyed many passages of the lengthy work, while others frankly bored us. It takes a pianist of Petri's calibre to dispose of its difficulties and to make the concerto seem less tedious. Petri's enormous success tells the story of his accomplishments as the number is not the best vehicle for display, the piano being an integral part of the instrumental scheme.

Another soloist who has endeared himself to Chicago audiences is Edmund Kurtz, principal cellist of the orchestra. In the Tchaikovsky variations on a rococo theme. Kurtz had occasion to bring forth a fluency hitherto unsuspected and to produce a tone far more ingratiating than the rather nasal one to which he has accustomed us. Hans Lange is also growing in favor and his illuminating readings of the Berlioz Fantastic Symphony and Chadwick's lovely ballade, Tam O'Shanter, won him many a new admirer.

Russian Novelties Led by Stock

A program out of the ordinary was served the Thursday-Friday habitues when Stock listed two novelties by Russian composers, Vano Muradeli's Symphony No. 1, D minor, and Serge Prokofieff's Peter and the Wolf, orchestral fairy tale for children. Muradeli's name is unknown in this part of the world but judging from his first symphony, the Georgian Soviet composer's renown will spread in the new world as the novelty is a work of considerable worth, melodious, original, virile, harmonious and conservative. Prokofieff's Peter and the Wolf delighted listeners, as it has in many hearings in other American cities. Paul Leyssac narrated the text with clear English diction. Another whimsical zoological fantasia, Saint Saëns' Animals' Carnival, kept the audience in the merry mood created by Prokofieff's amusing musical yarn. Stock conducted in a manner that would have afforded unalloyed joy to all composers represented and the men played with a whimsicality and elan quite out of the ordinary.

STORM BULL, (right), twenty-six-year-old pianist, made his nation-wide radio debut with Henry Weber (left), conducting the WGN concert orchestra over the Mutual Broadcasting System. He played the first movement of the Grieg Concerto for piano and orchestra. The young pianist, incidentally, is the grandnephew of Edvard Grieg.

Argentinita and Her Ensemble Feted

Argentinita and her Spanish ensemble returned to the Auditorium Theatre to delight a large assembly that feted them as so many conquering heroes. Argentinita stands aloof among dancers of her kind today. She has originality, creates an atmosphere of charm, grace and whimsicality that carries well over the footlights and keeps the spectators in a happy frame of mind while she girates upon the stage with the agility of a butterfly garbed in chic costumes of manifold colorings. Antonio Triana and Pilar Lopez shared first honors with the star as did Rogelio Machado, pianist and Carlos Montova, guitarist.

Jooss Ballet Delights

Harry Zelzer, a manager who follows the pulse of the public, gives his audiences what they want and reengages only attractions that have made good upon first acquaintance. One of these, the Jooss Ballet, was brought back by the astute manager for two Sunday performances and at each seance the size of the audience brought that smile that won't come off to the generally austere physiognomy of Impresario Zelzer. At the matinee they danced to perfection two new ballets—a Spring Tale, a romantic story in four acts, and Chronica, a dance drama in three scenes, and in the evening such old favorites as The Green Table, The Big City, A Ball in Old Vienna and the Seven Heroes.

Young American Artists Series Revived

Much credit is due Charline Marmein for resurrecting the Young American Artists Series, affording opportunity to young aspirants to face the public under best advantage. To Caroline Haas, soprano, and Duilio Pucci, tenor, fell the lot of reopening the course in Curtiss Hall, packed with an audience including many members of the profession. Both vocalists emerge from Lola Fletcher's studio and both proved themselves very proficient in their art. They have many of the same qualities and the same faults. Each has been taught how to enunciate correctly, how to project tone right in the center, how to interpret a song so that it becomes a vocal recitation and not a mere exercise and these accomplishments were much in evidence throughout the recital. On the right side of the ledger must also be noted fine stage deportment and on the debit side their gross error is that of not following the advice of their mentor in the matter of tone shading. These young artists possess unusually luscious voices which should not be spoiled by a desire towards the dramatic or the robusto.

St. Elizabeth Choir at Auditorium Recital Hall

The St. Elizabeth Glee Club, a mixed organization, of forty young Negroes, under the direction of Garfield Henry, sang a program of sacred and secular choruses before an audience of large proportions at the Auditorium Recital Hall. The forty boys and girls revealed the results of excellent training throughout, exhibiting voices of unusual quality, clear diction, fine phrasing, and a homogeneity rare in an adolescent choir.

Illinois Symphony Programs Introduce Native Works

American composers are indebted to the Illinois Symphony Orchestra and its conhuctors Izler Solomon and Albert Goldberg, for often programming works that otherwise might have remained in obscurity. Mr. Goldberg, state supervisor of the Illinois music project recently made known compositions by the late Henry Hadley, Charles Griffes and the much alive Deems Taylor. Shostakovitch's concerto for piano, trumpet and strings had Bertha Ostrar as piano soloist, and Pierno Margadonna playing the trumpet obbligato. Miss Ostrar,a student of Walter Knupfer, brought into play much virility, authority and digital flexibility. Ernest Bacon, former Chicagoan and now dean of Converse College at Spartanburg, S. C., returned to his native heath to direct the Illinois Symphony in a program that had for its main item his own Symphony No. 2 and Songs in Black and White with Winfred Stracke, baritone as the interpreter. Mr. Bacon's command of his forces resulted in a forceful presentation of his interesting symphony and the vocalist voiced the six songs so satisfactorily as to win the admiration of the listeners.

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Gladys Welge Conducts Oak Park-River Forest Symphony

Gladys Welge has conducted the Oak Park-River Forest Symphony Orchestra since its beginning and has brought it to a high point of development in its eighth year. Conductor and associate conductor of the Woman's Symphony of Chicago for several seasons, Miss Welge has sound musical gifts and is a fine disciplinarian judging from the manner in which her orchestra responds as one to her every demand. At the second concert at the Oak Park Club their performance had a remarkable flexibility, beauty of detail, fine tone and excellent balance of the choirs. Mendelssohn's Midsummer Night's Dream overture had vivacity and sparkle. The Andante Cantabile from Tchaikovsky's string quartet and the Franz Ries Perpetuum Mobile brought out the admirable quality and tonal balance of the strings and the Rimsky-Korsakoff Capriccio Espagnol was played with abandon and sweep. Roberta Savler justified the verdict of the contest judges in awarding her the honor of appearing as soloist by a brilliant performance of the Rachmaninoff F sharp minor concerto marked by excellent technical facility and a feeling for shading and phrasing. Miss Welge's and the orchestra's splendid efforts are backed by the orchestral association, headed by Walker O. Lewis, president and Mrs. Kathryn M. Funk, vice-president in charge of concert who is responsible in great measure for the large audiences attending every concert.

Lake View Musical Society Presents Collins Opera

At its Lincoln Day program the Lake View Musical Society presented Edward Collins' American opera, Daughter of the South with the composer at the piano and Mrs. C. Sherwood Baker, soprano, singing the arias. The excerpts were so well presented as to make one hope to hear the opera in its entirety with full orchestra and a cast of prominent artists. Louis Rosseau added materially to the enjoyment of the program by his fine singing of various operatic arias. Belle Lowney Hager, D. Eugene Hager, Helen Price, Cathryn Caligari and Gladys Lemerine Reid and a string trio also participated.

Elaine De Sellem Sings at Gordon Club

Elaine De Sellem furnished the musical program for a lecture given for the Alumnae Club of Mu Phi Epsilon Sorority at the Cordon Club recently, singing a group of songs by Hageman, Gershwin, Gretchaninoff and Kountz.

Arthur Burton's Pupils in Demand

Alyce Hedreen, soprano, and Freeman Wild, tenor, artist students of Arthur Burton sang in joint recital at the Third Unitarian Church recently, offering a wide variety of songs, German lieder, operatic arias and duets. Mr. Wild also gave a joint program in the Young American Artist Series in Curtiss Hall, Feb. 27.

Zoltan de Horvath with Symphony Woods Orchestra

Zoltan de Horvath, composer and pianist and husband of the pianist, Cecile de Horvath, played the Romanze and Rondo from Chopin's piano concerto with the Symphony Woods Orchestra, Lela Hanmer, conductor, recently.

National Artists Foundation Presents Pianist

The National Artists Foundation, Norman Alexandroff, national director, is endeavoring to discover "great artists whom the American public is deprived of hearing because they have been unable to launch careers." The Foundation provides a professional fee for a debut, pays the hall, advertising, and expects that when each artist it presents achieves financial success with the aid of the organization, the actual expenses will be returned by the artist. Alexandra Veeta, the first discovery of the Foundation, appeared in recital in Studebaker Theatre before a large invited audience, which feted her buoyantly.

Dessault Kirk in Concert Hearings

Since the close of the Chicago City Opera, of which Dessault Kirk is a member, the young baritone has filled many dates in the Middle West and in Chicago in particular, where he has established himself as a favorite with women's clubs and societies. His latest engagement, an appearance with the South Park Catholic Woman's Club, brought him several additional dates to be filled during the month of March.

Civic Orchestra's Second Concert

Hans Lange has shaped the Civic Orchestra, a body of young players, into a professional orchestra, if we take as criterion the standard of performance noticed at the second concert, which had for backbone the Beethoven Symphony in A major. Seldom is a clarinetist the soloist with an orchestra, so Walter Wollwage was distinctly honored when chosen to play the Mozart clarinet concerto in A major, in which he brought to the fore a tone of mellow quality and an interpretation deserving highest praise.

New Course at Curtiss Hall

The American Health Food Association sponsored the joint debut recital of Shirley Dickinson, coloratura soprano, and Howard Berhalter, baritone, in Curtiss Hall. Miss Dickinson has already been in the public eye, having recently won honors in the Chicagoland music festival and praise for her singing of the role of Meg in the opera, Little Women, when presented by her teacher, Anna Fitzu under the auspices of the Chicago City Opera last December. Miss Dickinson's lovely voice, musicianship and clear diction are assets that should bring the young artist recognition in her chosen field of endeavor. Mr. Berhalter, who sang with the Chicago Opera last season, has much to recommend him to the general public, for he makes a good appearance, sings with taste and understanding but should not undertake as yet operatic arias such as O du mein holder Abendstern from Tannhäuser or the Largo al factotum from the Barber. In Lily Strickland's Mah Lindy Lou and MacGimsey's Shadrack he is much at home, for here he produces rich tones without forcing the organ beyond its unusual compass.

Young Czech Violinist Makes Debut

A Czech refugee, Eugenie Fichtenova, a former pupil of Sevcik and a violinist with European experience, made her first bow in America in Kimball Hall under the management of Arthur W. Vanek. The newcomer is an artist to be reckoned with and in the Dvorak A minor concerto, on which this review is based, she brought forth musical virtues of the first order as to technic and interpretation. She also possesses a voluminous and agreeable tone. Her only drawbacks are over-sentimentality and insufficient coloring in execution.

Ruth Ray Introduces Novelties

CHICAGO.—Ruth Ray, American violinist, who has appeared with marked success in New York City, Philadelphia, Chicago, Indianapolis, Minneapolis, Baltimore, Bangor, Clinton, Urbana, Peoria, Rochester, Dayton, Boston, Sioux Falls, has introduced several novelties this season and performed some of them for the first time at her recital at Kimball Hall, here, on Jan. 29. Since then Miss Ray has included these compositions on recent programs at the Palmer House, Chicago; in Peoria and in Rock Island, where on Feb. 17 she furnished the program for the Woman's Club. R. D.

RUTH RAY

DINO BIGALLI

Dino Bigalli to Open Opera Class in Chicago

CHICAGO.—In response to numerous requests Dino Bigalli, for twenty years one of Chicago's leading voice teachers and operatic coaches, will hold an opera class beginning in March. With the assistance of Elisabetta Rosamore, distinguished teacher and singer, Maestro Bigalli will give a comprehensive course consisting of ten weekly lessons for artists, teachers and students interested in furthering their careers through a more specific training in this field.

Maestro Bigalli states that "the purpose of this class is to demonstrate, first, the proper musical approach and interpretation to operatic roles in accordance with the highest traditions of the great theatres of Europe and America. Secondly, to inculcate in each individual the desire for creative accomplishment and to achieve these highest ideals in this most difficult and glorious art—grand opera, and thirdly to teach the correct fundamentals in the development of stage technic, posture, poise, personality and characterization."

Close association over a period of thirty years with such celebrities as Mascagni, Pizzetti (with whom he studied), Campanini, Polacco, Panizza and many others has been enjoyed by Maestro Bigalli. Some of the outstanding artists in the operatic world who have worked with him are Muzio, Lazzari, Charles Marshall, Attilio Baggiore, Gladys Swarthout, Edith Mason, Vivian Della Chiesa and others.

Bigalli's first operatic class will be formed on the following plan: a small active group of Chicago professionals with operatic experience will demonstrate to the audience class, which will furnish the material for future active classes.

R. D.

Novaes to Play Novelty

Guiomar Novaes, Brazilian pianist will include at her only New York recital at Town Hall on March 2, Villa-Lobos' suite, The Baby's Family, a work inspired by Mme. Novaes' two children.

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Colorado Springs Has 3 Active Series

Symphony Orchestra Is Vital Artistic Factor

By FRANCES POND

COLORADO SPRINGS, COLO. — Colorado Springs is privileged to have three active series of concerts this year. A series is being sponsored jointly by Colorado College and the Colorado Springs Fine Arts Center in the Fine Arts Center theatre and it includes Maurice Eisenberg, cellist, who appeared in December; Harold Bauer, pianist, on January 29, and the Barrere Little Symphony on February 28. The Colorado Springs Symphony Orchestra, under Frederick Boothroyd, conductor, is again having a very successful subscription season of four concerts. The four soloists include Grace Powers and James Sykes, pianists; Robert Gross, violinist, and Cecil Effinger, oboist. A special children's concert by the orchestra will be given at the end of January. In the Broadmoor Hotel ballroom, Civic Music Association brings Attilio Baggiore, tenor, Feb. 7; Ann Jamison, soprano, Feb. 19; Isaac Stern, violinist, April 3.

The Colorado Springs Music Club and the American Music Society are active as in former years and between them are presenting a program of Latin-American music and a production of Hansel and Gretel.

James Sykes is playing a series of three concerts in Denver, sponsored by the Junior League. In March he will play at Oklahoma A. & M. College, at Stillwater, Okla.; Wiley College, Marshall, Tex.; Tulane University, and the H. Sophie Newcomb Memorial College in New Orleans, as well as Dillard University, New Orleans.

The Colorado Springs Fine Arts Center and Colorado College have collaborated in the last two years on a Fine Arts Conference held in late April. They have brought such well-known musical figures as Dalies Frantz, John Kirkpatrick and Nicolas Slonimsky as performers and lcturers.

Chamber Music Popular

Despite the limited 35,000 population in Colorado Springs there is a real taste among concert-goers here for chamber music. Evidence of this can be found in the list of chamber music organizations which have appeared here the last three years: the Roth, the Kolisch and the Pro Arte quartets, the Pasquier trio and other groups. The Pro Arte Quartet was presented last June in Colorado Springs through the generosity of Mrs. Elizabeth Sprague Coolidge at the Fine Arts Center. The nucleus of the concert audience in Colorado Springs consists of about 250 steady concert-goers and the size of this body is enlarged according to the fame of the artist's name.

Press "Raves" May Be Obituary To Bank Roll, If Publicity Fails

By THEODORE FISHER,
Denver Concert Manager

DENVER, COL.—Recently I sponsored a fine native ballet company at the Denver Auditorium for an evening performance —price scale $2.50 to .40, and half the house for a dollar or less—with the intention of trying out an unusual scale. I did about one-seventh capacity with net loss to company and myself.

The explanation of this almost unique failure to respond to a topliner, possibly lies in the fact that Denver has to be offered attractions that are long and well known. The Ballet Russe, which is well known, would at even higher prices draw good patronage. Of course, if any organization with large and active membership undertakes something as a "benefit" it is another matter.

With an auditorium seating 3,000, such as we have here, it would seem too that a scale of one dollar to two and a half, or three dollars, which is the general rule, is a negative factor in the entire situation.

Though it is true that parquet prices should for all reasons be held to such a top, it is also true that students of dance, drama and music, are entitled to a better "break" than a minimum of one dollar for gallery plus taxes.

Frankly, the local manager of any platform program, while it is handled as a business matter, does have community responsibilities to face. The obligation to set prices within the possibility of those of modest means is certainly one of them, I contend. "All the traffic will bear" in any event, does not build good will for the impresario or get the business.

One of Denver's prime difficulties for the manager is unwillingness on the part of local newspapers to run adequate advance publicity. Lovely reviews (such as we got for this ballet group) are what I call "obituary notices." Such floral tributes—to the bank roll that is gone—are an aftermath with a sardonic element.

I manage mostly poets, lecturers, marionette shows and so forth. From now on I am going to book nothing that my patrons in large numbers do not order tickets for when called weeks in advance by phone.

Greeley's Cooperative Concerts in 4th Year

By ARTHUR W. HENDERSON
Colorado State College

GREELEY, COL.—The Greeley Cooperative Concerts Association is now in its fourth successful season. This year's series includes Wilbur Evans, baritone; the Barrere Little Symphony, March 4; and Lisa Parnova, March 25. The Symphony is offered this year on the College Artist Series, the first time that there has been cooperation between the Community and the College Artist Series. This was done through the cooperation of Price Hopkins, business manager of the Associated Students, Colorado State College of Education, the C.S.C.E. Student Council, and the Greeley Cooperative Concerts Association.

Officers of Greeley Cooperative Concerts include: president, Arthur W. Henderson, of the music faculty, Colorado State College of Education; vice-president, Mrs. Eugene S. Carter; secretary, Mrs. John H. Darst; treasurer, John S. Davis; membership chairman, Mrs. Theodore Heinze; co-chairmen, membership committee, Mrs. Don McArthur and Mrs. Sidney Frazier; publicity chairman, Clemma Wilson; board members, Charles Hansen, Mrs. Charles Southard, Mrs. L. P. McArthur, and H. D. Eldridge.

Other towns represented in the Greeley concerts enterprise are LaSalle, Johnstown, Windsor, Millikin, Eaton and Ault. Membership this season is around 700.

Orchestral Series

The Greeley Philharmonic Orchestra, Henry T. Ginsburg, conductor, will give three concerts this season. The first was held Dec. 7, at Gunter Hall, C.S.C.E., with Henry T. Ginsburg as soloist in the Saint-Saëns Introduction and Rondo Capriccioso.

Active musical clubs are the Fortnightly Club, with regular meeting-programs, and an active participation in community concert endeavors, and the Women's Club, which sponsors many musical programs.

Greeley's two main sources for incoming attractions are the Greeley Cooperative Concerts Association, and the Student Artist Committee of Colorado State College of Education. Through these two channels, and the local Philharmonic organization, concert activities are sponsored in this community. Phi Mu Alpha Sinfonia, Beta Rho chapter, at C.S.C.E. is planning a benefit recital by Henry T. Ginsburg, violinist, in March. Through the cooperation of C.S.C.E. and the Rocky Mountain Radio Council, also Station KFKA in Greeley, extensive plans are being made for local and regional radio programs.

ARTHUR M. HENDERSON,
president, Greeley Cooperative Concerts

Elmo Russ Presents Own Scores

Elmo Russ, American composer-baritone, presented a program of his own works on Feb. 17 at the New York studios of John Plumer Ludlum, under the sponsorship of the president of the New York Chapter of the Ithaca College Alumni, Rose Ludlum, president. In addition to offering Spanish Johnny, A Lady Comes to an Inn, Captive Song, Come on Superstition and Go Bring, Mr. Russ demonstrated his style of song writing.

Univ. of Colo. Plans Course for Students

By MARK WESSEL

MARK WESSEL,
composer and member of the University of Colorado piano faculty, with his mother and some pets.

BOULDER, COL.—The Artists Course at the University of Colorado is managed and booked by a committee of the faculty from various departments and consists of six or seven events, mostly concerts which the students prefer.

The course is paid for almost entirely by student subscription. The faculty and townspeople purchase whatever is left after the student demand is satisfied.

This season our outstanding concerts were given by the Don Cossack Choir, Maurice Eisenberg, cellist, Harold Bauer and others. By cooperating with organizations similar to ours in Denver and Colorado Springs, we are able to procure artists whom our limited budget would otherwise make prohibitive.

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Salt Lake Hearers Fete Noted Visitors

Recitals by Tibbett, Kipnis, Heifetz and Hayes Heard

SALT LAKE CITY, UTAH.—Lawrence Tibbett's concert at the Salt Lake Tabernacle recently under the auspices of the Associated Women's Choruses of Utah marks the high point of a season rich in artistic values. Few singers rise to such heights of stark tragedy, packed with the thrilling accents of despair and terror, as did Mr. Tibbett's in Loewe's magnificent Edward. Stewart Wille's accompaniments were masterful.

Salt Lake Civic Music Association members excitedly chalked up Alexander Kipnis, basso, as one of the greatest interpreters at the end of his concert at Kingsbury Hall. Few artists have a pianissimo as soft and floating, or runs as smooth, or a mezza-voce as mellow as this distinguished artist. Contrast upon contrast was supplied by Kipnis until, when the concert closed, there was a vigorous round of cheers for his artistry and charming personality.

Roland Hayes, singing at Kingsbury Hall recently under the auspices of the Coleridge-Taylor Study Club, demonstrated that his art has matured greatly during the last decade. The folksongs and Spirituals of Mr. Hayes combined art and deep emotion.

Jascha Heifetz, appearing for the Civic Music members at Kingsbury Hall, built up before an enthusiastic audience the epitome of flawless violin-playing. G. M.

Janowitz Starts Lecture Series

A series of six lectures on Mozart's Don Giovanni was started by Dr. Otto Janowitz, formerly of the Vienna State Opera, in Steinway Hall on Feb. 21. Dr. Janowitz is discussing the history of the Don Juan legend, as treated in different literature, giving a biographical sketch of both composer and librettist, analyzing the score from both the musical and dramatic standpoints, speaking of Da Ponte in America and the singing, staging and conducting of a Mozart score.

Salt Lake Tabernacle Famed Centre of Musical Activities

By GAIL MARTIN

SALT LAKE CITY, UTAH.—Utah faces the most active musical season in its entire history. At four focal points—Salt Lake City, Ogden, Provo and Logan—high-class artist attractions are being presented before overflow audiences.

Roland Hayes, Negro tenor, appeared at Kingsbury Hall under the management of M. H. Flemming on Jan. 17. The Associated Women's Choruses of Utah—Edna Koelliker, president—presented at the Tabernacle, Lawrence Tibbett, baritone, on Jan. 26. Six women's choruses and their leaders—the Aeolian Chorus, Walter Roberts; Allegro Chorus, C. Kearnes Ferre; the Elysian Chorus, Beatrice Davies; the Lund Chaminade-Chorus, Ivy J. Ensign; the Symphony Singers, Les Goates; and the Theodosian Chorus, Kenneth Rogerson—cooperated to make this a major musical event.

The Salt Lake Civic Music Association—Dr. Lorin F. Wheelwright, president—at Kingsbury Hall presented Alexander Kipnis, basso, Jan. 20; and Jascha Heifetz, Jan. 28; Simon Barer, pianist, appears Feb. 26; Lotte Lehmann, March 8; Gerald Tracy, pianist, March 21; and the Coolidge String Quartet, April 16.

The University of Utah Extension Division under the direction of Dr. I. O. Horsfall presented at Kingsbury Hall the Westminster Choir, Feb. 14, and Jan Peerce, tenor, Feb. 29.

Music Project Events

The State Music Program Orchestra of the WPA, directed by Reginald Beales and sponsored by the Utah State Institute of Fine Arts, is playing a series of concerts in the Salt Lake City and other schools. Close to 50,000 students annually are hearing this well-trained body of 30 musicians play programs of sound music correlated with the regular music appreciation choruses. During February, the orchestra is making a tour of the northern part of the state to play a series of concerts. The Salt Lake City schools, under the direction of Dr. Wheelwright, plans a two-day music festival in May during Music Week at the Tabernacle.

Directed by J. Spencer Cornwall, the Tabernacle Choir will continue to give its weekly Sunday morning broadcast over the CBS national network to millions of listeners. The regular noonday organ concerts are drawing their customarily large attendance. Frank W. Asper, Alexander Schreiner and Wade N. Stephens are the organists. The McCune School of Music and Art orchestra of 110 players will continue its regular schedule of concerts at the Assembly Hall under the direction of Mr. Asper.

The Brigham Young University-Provo Community Concert Association is providing its record-breaking membership with the following fare at the Provo Tabernacle:

Cherniavsky, pianist, Jan. 12; Cassado, cellist, Jan. 15; Ernst Wolff, Jan. 17; and Harald Kreutzberg, Jan. 25.

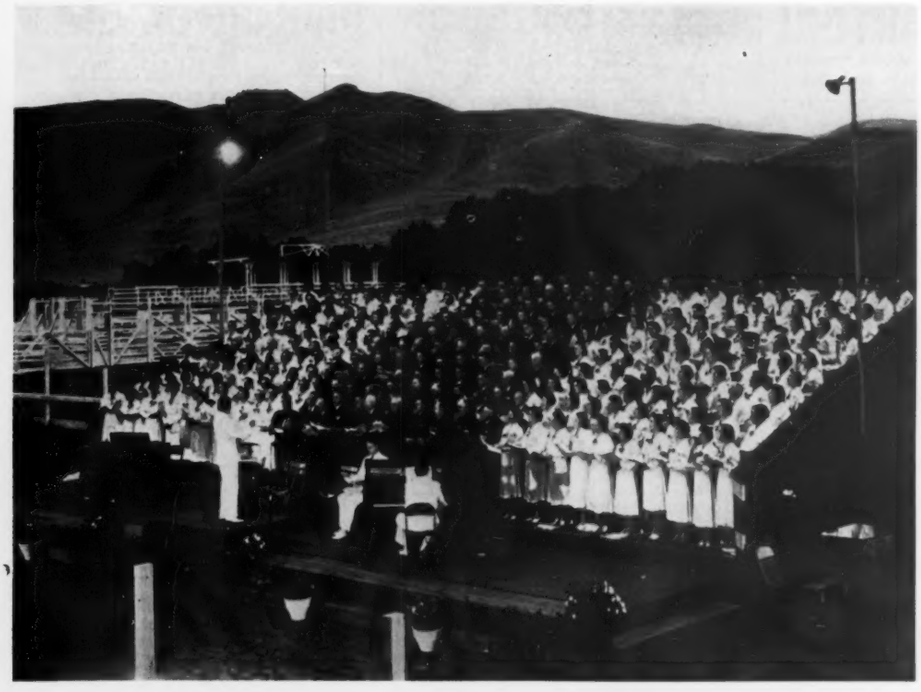
Moriz Rosenthal, pianist, and Westminster Choir, Feb. 15; and Loewenguth String Trio, Feb. 28.

Szigeti, violinist, March 5, and Rudolph Ganz, pianist, with B. Y. U. Symphony Orchestra, March 7.

Luther King, Negro tenor, April 1; Bidu Sayao, Metropolitan Opera soprano, April 3; and Pasquier String Trio, April 8.

The Ogden Community Concert Association has greatly strengthened its organization by cooperating with the Weber Junior College in presenting a combined musical and lecture course in the Ogden High School Auditorium. Standing room only is the order of events when the organization gives a concert. This winter's attractions include Jooss Ballet, Feb. 19; Loewenguth String Quartet, Feb. 27; Lawrence Tibbett, March 30; and Luther King, April 5. Mrs. Stuart P. Dobbs is secretary.

The Cache County Civic Music Association of Logan by joining forces with the Utah State Agricultural College in presenting a combined musical numbers has boosted its membership to a new record level. The 1940 program given at the Logan Tabernacle consists of Anne Jamison, soprano, Jan. 17; the State Music Program Orchestra, WPA, Jan. 31; Westminster Choir, Feb. 15; Brailowsky, March 19; and Isaac Stern, April 21. Prof. N. W. Christiansen is president.



THE SALT LAKE TABERNACLE CHOIR

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Photo by Gail Martin

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(Continued on page 63)

Galaxy of Celebrities Heard In Hollywood Music Span

By RICHARD DRAKE SAUNDERS

HOLLYWOOD. — Fritz Kreisler received an ovation of unusual proportions on his appearance as soloist with the Philharmonic Orchestra under Leopold Stokowski's direction at the Pantages Theater Feb. 8. His exposition of the Brahms Concerto was one of signal beauty, enunciated with compelling mastery and deep sincerity; it sprang from the heart, full-voiced and frank, meaningful in every phrase, the revelation of a master by a master.

The emotional outpouring of the Prelude and Love Death from Wagner's Tristan and Isolde was aptly suited to Stokowski's style and was delivered with stirring impulse. Effective also was the Shostakovitch E flat minor Prelude, over-ripely orchestrated from a piano piece. But the performance of Tchaikovsky's Pathétique Symphony distorted the work to the point of caricature. Tempi and dynamics were disregarded with indifference to everything but exaggerated theatrical effect. It was Tchaikovsky *mit schmalz*, with trombone smears and more lingering holds than a *biergarten* Blue Danube. A bass clarinet was added; to make it complete, there should have been a quartet of saxophones and a vibraharp.

Rubinstein in 2 Recitals

Artur Rubinstein scored in two piano recitals in the Philharmonic Auditorium, a diversified program on Feb. 1 and an all-Chopin one on Feb. 4. The Beethoven Sonata Op. 81 (Les Adieux) and the massive Liszt Sonata comprised the first portion of the opening program, with four Szymanowski mazurkas, Ravel and Albeniz items following. A puckish Polka from The Golden Age ballet of Shostakovitch was applauded to repetition. The Chopin program was well varied and delightfully interpreted, with great poetic eloquence.

Helen Jepson Encored

A recital of lyric vocal beauty and interpretative charm won ten encores for Helen Jepson in the Philharmonic Auditorium Feb. 6. Hook and Arnold airs, and two English folksongs made a delightfully unhackneyed opening group. Arias, including encores, were from Pagliacci, Faust, Louise and Thais, the latter surprisingly cut. Hugo Wolf Lieder were skillfully done, and there were well-contrasted French songs by Duparc, Koechlin and Moret. A final group, sung in meticulously enunciated English included Carpenter's When I Bring You Colour'd Toys, the tragic O, Thou Billowy Harvest Field, of Rachmaninoff, a difficult vocalise Pastorale by Stravinsky, and Hageman's At The Well. Robert Wallenborn's beautifully balanced piano accompaniments contributed much finesse to the program, and he demonstrated virtuose skill in a solo group of Bartok, Ravel and Reger.

Photo by Monroe, Hollywood

ROBERT HOLLINSHEAD,
Western concert manager.

St. Olaf Choir in Visit

An impressive demonstration of what can be done with ordinary voices under disciplined training was shown in the concert by St. Olaf Lutheran Choir under F. Melius Christiansen in the Embassy Auditorium Feb. 6. Two suites by the conductor were warmly received, as well as a lovely Restoration by Benjamin Edwards.

Emotional in content was the recital by Ruth Howell, soprano, and Yascha Borowsky, violinist, on Mathilde Ernestine's Beaux Arts Salon series in the Biltmore Hotel Music Room Feb. 7. Dramatic power in the singer's voice was well suited to the Weber aria, Ocean, Thou Mighty Monster, and the auditors signified their approval of a Brahms and Schubert Lieder group in English. Beautifully tender and flowing music by George Liebling characterized a new song, Moonlight, to a poetic lyric by the singer herself. Of artistic charm was White Azaleas, by the able accompanist, Richard Tetley-Kardos. Borowsky tendered practically the same items as in his last concert here, including an innocuous Sonata by Alfred Hurrum, and numbers of Bach, Brahms, Nachez, Fibich, Kreisler and Wieniawski. A violinistic Rhapsody in contrasting moods by Polly Berman proved effective, as did Hora Staccato and the delicate Rebikoff Christmas Tree Waltz.

Ballet Russe Series

The Ballet Russe, appearing in the Philharmonic Auditorium from Feb. 9 to 17, proved so popular that an eleventh performance was aded to the ten originally scheduled. The deft artistic guidance of Leonide Massine has augmented finesse of the company. Musical direction lay for the most part in the skilled baton of Efrem Kurtz, with Franz Allers revealing ability on occasion. Alicia Markova carried off star honors on the opening night with a superb performance of the Swan Queen in Tchaikovsky's Le Lac des Cygnes, admirably supported by Andre Eglevsky and Roland Guerard, and in The Bluebird with the talented Igor Youskevitch.

A novelty was Ghost Town, intended as an American ballet but decidedly Slavic in concept. Choreography was by Mark Platoff to music by Richard Rodgers, the two collaborating on the libretto. Frederic Franklin was the prospector whose reminiscence of the days when the town was a roaring mining camp provided the story, with the graceful Mia Slavenska, Nini Theilade, Marina Franca, and Casimir Kokitch in support. Massine in person appeared in Gaité Parisienne, with the charming Alexandra Danilova.

The most discussed novelty was Salvador Dali's surrealist interpretation of the Venusberg Bacchanale. It was hard on Wagner, but then most of the spectators were too occupied laughing at the stage absurdities to listen to the music anyway.

Novelties Presented

Among the ballet favorites of the season were the Beethoven Seventh Symphony, Debussy's Afternoon of a Faun, the Rimsky-Korsakoff Capriccio Espagnol and Scheherazade, Weber's Spectre de la Rose, the Chopin Les Sylphides, the Schumann Carnaval, and Rossini's La Boutique Fantasque. Other novelties were Rouge et Noir, to Shostakovitch's First Symphony, Devil's Holiday, to music by Tommasini on Paganini themes, and a deftly naïve fantasy, Igrouchka, to Rimsky-Korsakoff music.

Schönberg's Class Heard

Youthful members of Arnold Schönberg's composition class tried their prentice wings in Sonata movements of their own devising at Schönberg's home on Feb. 18. Most characterful was an Allegro in D major by Constance Shirley which showed marked talent and individuality. Promise was likewise revealed by Dika Newlin, Horace G. Ferris, Don Estep, Annette Slotnikow, Melba Joyce Gloeckler and Blanche Garber.

Hollywood Notes

Elinor Remick Warren, composer-pianist, gave a program of her own compositions in Thorne Hall at Occidental College, Feb. 20, assisted by soloists and both the Occidental glee clubs. It was the first of a series of Sigma Alpha Iota programs to raise funds for the scholarships in music offered by the music fraternity.

* * *

Alexis Tcherkassy, who interpreted the title role of Prince Igor in the Hollywood Bowl last summer, sang at the Finnish benefit in the Chinese Theater Feb. 17. "Mischa Auer and I have offered our services for that worthy cause," Tcherkassy stated. "We are Russians by birth, now proud American citizens, and our sympathy is definitely on the side of the Finns."

* * *

Elfin Janice Chambers is singing of romantic love in Meet the People at the Hollywood Playhouse. . . . Tandy MacKenzie has gone to Mexico City to sing leading tenor roles in opera. . . . Henry Swoboda, formerly conductor of the Czech Philharmonic Orchestra in Praha, is visiting friends in Hollywood, with an excursion to San Francisco where he is contemplating a Czech musical program for the reopening Fair.

* * *

Benjamin Edwards, director of the Ellis-Orpheus Club, spoke on The Choral Conductor and his Singers on Feb. 21 at the Los Angeles College of Music. . . . The Brahms Requiem was given Feb. 18 in the First Congregational Church under the direction of Arthur Leslie Jacobs. . . . Arthur Carr's operetta, Captain Jupiter, was premiered by the Pasadena Light Opera Guild in the Pasadena Civic Auditorium on Feb. 14.

(*Continued on page 58*)

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Hollywood Jottings

(Continued from page 57)

A concert of compositions by Louis Hintze was given Feb. 18 at the Hollywood Conservatory of Music. Participating artists were Elinora Rader, mezzo-soprano, Leslie Brigham, basso, Roy Beights, tenor, Baruch Klein, cellist, and Nellie Rogers, accompanist.

* * *

A Shostakovitch Sonata for cello and piano, the Debussy Trio for violin, flute and harp, and the Brahms Sextet were on the Feb. 12 program of rarely heard musical selections at the home of Victor Aller.

* * *

Bernard Wagness, who is giving a series of lectures in modern piano pedagogy at Preeman's, will remain in Los Angeles until June.

* * *

Sol Hurok, impresario, declares his intention of opening a Hollywood office, and dividing his time between New York and the Pacific Coast.

* * *

Anice Stahl, daughter of Willy Stahl, composer and artist, is attracting attention with her Spanish dancing at La Golondrina. She is now studying the language of the country whose dances she finds especial joy in interpreting.

* * *

Departing from the Hollywood practice of writing the music last, Frank Loesser is working from the start of the story with Allan Rivkin, assigned to make the screen play of Paramount's Dance, Little Lady. His intention is to make the music an integral part of the story and production, with values comparable to dialogue.

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Artist Exchange with Latin America Planned

By LEON ETTINGER,
President, Coleman Chamber Music Assn.

LEON ETTINGER

PASADENA, CAL. — Los Angeles is the headquarters for a new movement on the Pacific Coast designed to bring top rank American talent into the public eye. Founded by Elaine M. Lomas of New York City, the Lomas Reciprocal Concerts, a non-profit association, should, in time, be of great assistance to the concert manager in deciding who are the "comers" among new American names. The basis of this work, with which I have just become associated as general secretary, is an exchange of artists between the principal American music centers and between this country and Latin America. The distinguishing requirement in choosing an artist to be sent to a given city or country is that they must not have previously appeared there. The opportunity for preview by leading managers is obvious.

Chamber Music Groups Booked

Judging from the present season, musical activity in Pasadena and Southern California should continue at a high level during 1940-1941. Our Coleman Chamber Music Association is enjoying its second best season in a decade this year. Through the efforts of their founder, Alice Coleman Batchelder, our board and members, the Coleman Chamber Concerts have continued to progress for 34 years.

As we present the finest ensemble organizations, the booking problems in this specialized field are somewhat different from those of the usual concert course. Our friend, L. E. Behymer, has been a great help by bridging the gap between the Middle West and the Coast with enough engagements in the territory to furnish us with several outstanding organizations each season.

At the moment, American quartets, trios and other ensembles should bend every effort toward perfecting their artistic accomplishment and pushing their national publicity, now that the importations from abroad may be restricted for some time.

Pasadena Presents Best Fare at Low Prices

By ELMER WILSON,
Pasadena Concert Manager

PASADENA, CAL. — Pasadena was given an award last year for being the outstanding city in which to reside. This recognition was based on good government, excellent schools, church activities, and cultural advantages.

Music plays an important part in our city. It is my pleasure each year to present a concert course of eight events and, as a rule, four single attractions. Each season we make up our course from the list of outstanding artists that come to the Pacific Coast. We do not base our course on cost. We try at all times to present the very best that is obtainable.

Our Civic Auditorium has a seating capacity of 2,968. We sell approximately 2,800 season tickets due to the fact that we make our season prices very attractive. Our audiences consist of music lovers who have seen and heard the best throughout the world, and therefore they are very discriminating.

As for the coming season, we have not completed our bookings, and I can only say that it will maintain the same high standard we have set in the past. We have booked the following artists: Dorothy Maynor, soprano, and Vronsky and Babin, duo-pianists, who played to a capacity house here last year. Our bookings will be completed within the next six weeks.

At the next to the last concert of the season we announce the course for the next season. We give all season ticket holders until June 1 to reorder their seats. No new applications are filled until after this date.

Long Beach Optimistic

By EVA ANDERSON,
Conductor, Woman's Symphony Orchestra

ALICE S. DURHAM
Executive Secretary, Long Beach, Cal., Civic Concert Series

LONG BEACH, CAL. — Increasing interest in music and cultural arts throughout Southern California is marked in the upward trend of attendance at concerts during the current season. Long Beach agencies estimate a twenty-five per cent increase in average audiences over previous year's figures on the basis of advance sales for season's tickets.

Major agencies offering soloists and musical features are the Civic Concert Course under the management of Agnes Kalk, and Ye Towne Forum managed by Kathryn Coffield. Long Beach is particularly responsive to soloists of the Menuhin and Marian Anderson type and packed houses are always enjoyed by feature artists.

Music clubs in the high schools and junior college have helped to create an ever-expanding clientele of patrons for the various musical offerings in the community, and a majority of the attendance at such events are noticeably of the younger generation, with local impresarios and concert builders definitely catering to this trend through choice of artists likely to appeal to this class.

Two major local musical projects are the Long Beach Municipal Band, which plays twice daily under the direction of Dr. Herbert L. Clarke, and the Woman's Symphony Orchestra of Long Beach under my conductorship, which plays a set schedule of formal concerts and a great many civic, convention and park engagements. Both of these groups are completely supported from tax funds by the municipality. The Municipality Band engages no artists. The Woman's Symphony engages only California artists and leaves the booking field entirely to the management of the three agencies insofar as the artist courses are concerned.

Claremont Shows Gain

By ROBERT J. BERNARD

CLAREMONT, CAL. — Our audience includes the students of four colleges whose attendance is underwritten in the interest of making music a part of education.

They always respond to the great composers and to effective performance. There is interest in modern music, but it must be music, and well rendered. There would be resistance to showmanship that borders on exhibitionism. What is done is important, and the doing itself must be sincere: students like really great music.

Our best series include individual and ensemble performances, well balanced as to vocal and instrumental artists and groups.

Large foyers and a generous intermission add to the social attractiveness of the concerts.

We draw our public patronage from a wide territory—but must offer the best, at prices that the traffic will bear. We have to break even, but our real interest is in serving the colleges and the region in which we find ourselves. We have evidence that "such as the music is, such are the people of the commonwealth."

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Redlands University Music Center

By W. B. OLDS

REDLANDS, CAL.—Music continues to be an important factor in the communities of the far west. Our audiences are demanding the finest artists that are available, and expect good programs from them.

Our University of Redlands Artists Series has been well supported this year, and the outlook is encouraging for next season. Among the important contributing factors is the cooperation of the music supervisors and teachers in the schools of the neighboring towns. Several high schools have purchased a good block of season tickets. The students of the University attend en masse, as the price of a season ticket is included in the semester bill of each student. A poll is just now being taken to obtain the preferences of this year's season ticket holders, which will assist us in choosing our next year's offerings.

Supplementing the artist series, and in addition to the weekly recital by our own organist are two or three recitals each year by noted visiting organists. E. Power Biggs is to be the next guest organist. Of importance, too, is the yearly series of sonata recitals presented by two other members of our faculty, Paul A. Pisk, pianist, and Rowland Leach, violinist. The University Chorus, under my direction, presents one or two major choral works each season. Last spring,

Photo by Wm. Elmer Kingham

W. B. OLDS,
director, School of Music, University of Redlands, Cal.

César Franck's Béatitudes was the offering, while this spring Bach's Magnificat will be sung. In some instances student soloists are employed, and at other times soloists are brought in from Los Angeles.

Bakersfield, Cal., Alert

By MRS. KEITH SHERWOOD McKEE

BAKERSFIELD, CAL.—Our Kern County Musical Association is a revival of the old Bakersfield Musical Association, which reorganized in 1937 under my direction, began to bring outstanding musical attractions here after a long lapse.

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The first season we had 850 subscribers. The next, we moved to a larger auditorium and increased our membership to 1,650. Our theatre has not only been filled for the past two seasons, but we have also sold seats on the stage and in the orchestra pit.

In 1937 we had the Vienna Boys' Choir, Jose Iturbi, Jooss Ballet, Marian Anderson, Trudi Schoop Ballet. In 1938, Lily Pons, Nino Martini, Albert Spalding, Josef Hofmann, Igor Gorin. In 1939, Kirsten Flagstad, Artur Rubinstein, Los Angeles Philharmonic Orchestra, Ballet Russe and Yehudi Menuhin.

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We have no problems in booking our artists. Being so near Los Angeles we can have the artists on dates near their appearances in that city. Dr. S. G. Zimmer is the president this year.

MRS. KEITH S. McKEE,
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I SEE THAT

An engagement on April 22 at Towanda, Penna., has been added to his spring tour by Ernest McChesney, Chicago City Opera tenor.

* * *

Guiomar Novaes, Brazilian pianist, now on tour, added an appearance on Feb. 27 in Richmond, Va., to her schedule.

* * *

Marcel Hubert, French cellist, appearing at many colleges and universities this season, will be heard on April 1 at the University of Louisville, Ky.

* * *

Avis Bliven Charbonnel, pianist and harpsichordist, appeared with the Roth Quartet recently in the Boston Symphony Orchestra's Youth Concerts Association.

* * *

Ragini Devi gave a program of traditional dances of India at the Barbizon-Plaza, New York.

* * *

Arturo diFilippi, following his recital in Miami, Fla., where he is professor of voice at Miami University, will be heard in both Palm Beach and Jacksonville, Fla., this month.

* * *

Mrs. H. H. A. Beach's Benedictus was produced at St. Bartholomew's P. E. Church, New York, on Jan. 14. Her Communion was given Feb. 1.

* * *

Isidor Achron, pianist-composer, has completed his second piano concerto, which will be presented next season. Other recent scores are Sonnet and Waltz Dramatique, both also Carl Fischer publications.

* * *

Josephine Antoine, soprano, has been singing Renato Bellini's Ring Around the Roses and Lullaby for Liana on her concert tour this season.

* * *

Balfe's opera, The Bohemian Girl, will be given by the Teachers College Singers of Conway, Ark., early in April, with Homer F. Hess, head of the music department at the college, conducting.

* * *

Emerson Whithorne's New York Days and Nights was played twice in recent programs of the Cincinnati Symphony Orchestra in that city under Eugene Goossens' direction.

* * *

Giuseppe Balestrieri, tenor, who recently joined the Vera Bull Hull artist list, was soloist with the Lyric Chorus of Milwaukee, Wis.

* * *

Jascha Bernstein, young Russian cellist, makes his first New York recital appearance on March 3 in Town Hall. He is under the management of Annie Friedberg.

* * *

Helen Van Loon, American soprano, has completed a tour of Pennsylvania cities where she appeared with several orchestras including those in Altoona and Huntingdon. She has been re-engaged for a number of appearances next season. On Feb. 4 Miss Van Loon was heard in Lakeville, Conn.

* * *

Julia Peters appeared last month in Newark, N. J. The soprano started a tour of the Middle West early this month.

* * *

Gena Branscombe's song, At the Postern Gate was programmed by Frank Hornaday, tenor, at the Inaugural Dinner of the Australian Society of New York at the Hotel Biltmore, New York, on Australia Day.

Photo by Bruno, of Hollywood, N. Y.

ADELE MARCUS,

American pianist, has been chosen by Stravinsky to appear with him in four all-Stravinsky concerts. On all of the programs Miss Marcus and Stravinsky will play his concerto for two pianos. The dates of the concerts are March 6, Boston; 8, Cambridge; 14, Town Hall, New York; and 17, Exeter, N. H.

Myron N. Szandrowsky, baritone, sang the solos in the Holy City at Emanuel Baptist Church, Brooklyn, N. Y.

* * *

Robert Noehren, organist of St. John's P. E. Church, Buffalo, gave the first of a series of three organ recitals at Calvary P. E. Church, New York, performing a Bach program.

* * *

Pietro Yon's recent music at St. Patrick's Cathedral, New York, included items written by Renzi, Witt, Kothe, Koster, Pavetti, Mendelssohn, Bach, Rossi and Guilmant.

* * *

Romualdo Sapio conducted Pagliacci at St. Michael's auditorium, New York, the Schubert Trio forming the instrumenetal background. In the cast were Marion Bradley, pupil of Sapio; Giorgio Brandato, Vincent Mattina, Orestes Vilato and Luigi di Battista.

* * *

Toska Tolces is being heard in a course of interpretative lecture-recitals, Piano Repertoire from Bach to Gershwin, under auspices of the Brooklyn Teachers Association.

* * *

Willem Van den Andel, pianist, was piano soloist for the Douglaston, L. I., Tuesday Music Club. Recently he was heard by the M. M. Chapter, Colonial Dames at Wanamaker's. In April he will give a recital in Carnegie Chamber Mcsic Hall, New York.

* * *

Eugenia Buxton, American pianist, replaced Myra Hess at Sweet Briar College, Virginia. The war situation abroad prevented Miss Hess from filling her engagement.

* * *

Carlos Moseley, pianist, gave a recital at the MacDowell Club, New York. Arturo d'Espinoza, cellist, was heard there with Stephen Whitford at the piano.

* * *

The Austrian-American League will present Prof. Viktor Fuchs' Opera Ensemble in musical tableaux from Johann Strauss operettas on March 4 at the Therese L. Kauffman Auditorium of the Y.M.H.A., New York.

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Heard in the Studios

Bruce Spencer King

Alexander Wesley Wasiliauskas, Lithuanian tenor of concert and radio, gave a program in Brooklyn, N. Y., recently and then was heard in a Washington, D. C., recital. On March 31 he sings in Waterbury, Conn. Other recent appearances were on a trans-Atlantic broadcast from Boston to Lithuania, at the birthday banquet of Drama Comedy, a benefit program for Flower Hospital, New York and in the Lithuanian Hour weekly over WHOM.

Frances Coleman, soprano, sang an aria from the Violet of Montmarte and some Schubert songs at the Drama Comedy program. The King Choral Ensemble offered choruses from Lakme and Carmen on the same program with Maria Fernandez and Beatrice Lindeman as soloists. Josephine Gurak, winner of an Atwater Kent contest, was heard in Vissi d'Arte.

Mr. King, tenor of the Milan Opera Company, and Miss Ruggiero were soloists on Feb. 4 for the Pleiades Club. The soprano sang Strauss' Tales from the Vienna Woods, Rossini's Pastorella delle Alpi and Frank Grey's Last Years Romance. Mr. King offered Hageman's Do not go my Love and Schubert's An die Musik. For an encore they gave a duet from Maytime.

All are artist-pupils of Mr. King.

Robert Malone

The Robert Malone Choral Society is appearing twice at the Talk of the Town Club, Salle Des Artistes, New York, during its series of evening programs. Other appearances of the Malone choral groups include a concert at the Midtown Hall by the Colored Choral, and a concert at the studios of Mr. Malone who will direct the concerts.

Edgar Schofield

Marian Edwards, soprano, was heard in recital at the Federated Church, Croton Falls, N. Y., on Feb. 26 and as soloist of the St. Cecilia Society, Staten Island, N. Y. She also appeared in the Masonic Temple, Brooklyn.

Ernie Lawrence, tenor, was soloist in a performance of Gaul's Holy City at Emanuel Baptist Church, Brooklyn, and has been engaged to sing at the Roxy Theatre for a period of three weeks.

Clifford Dermody, baritone, was presented in a studio recital by Mr. Schofield, when his program included works by Handel, Buononcini, Vaughan Williams and others.

Edith W. Gaudenzi

Artist-pupils of Edith W. Gaudenzi who are appearing on the radio include Luli Jean Norman, Marrianne Mabee-McManus and Harrison Knox on the Kostelanetz Tune-up Time program; Gloria La Vey, who appears on Sunday mornings over WJZ, and Beverly Sills, ten-year old soprano, on Wednesdays over WABC.

La Forge-Berúmen

Jess Walters, baritone, gave a recital recently in Detroit, Mich. The Balladeers, male quartet, sang Brahms' numbers, classical folksongs, Spirituals and modern English numbers in a recital on Feb. 7 at the Darien, Conn., home of Mrs. Laura F. MacNichol. These artists are from the studios of Frank La Forge and Ernesto Berumen.

Annett Zuch Presents Pupils

Annett V. Zuch presented her pupils in a recent piano program in Carnegie Chamber Music Hall, New York. The program, entitled "Alice in Wonderland," was opened by a four-year-old pianist, Jimmy Cohen. Others who participated were Marian Eisen, Anne Rossoff, Barry Littman, Marlene Linde, Careth Canniff, Betty Mae Wasserman, Jay Linde, Marjorie Holman, Barbara Berkman, Gladys Eisen, Shirley Briller, Marylin Atkins, Marie Crammatte, Barbara Zuch, Emily Brooker and Gloria Gordon.

Solon Alberti to Direct 4-Day New York Festival

The Dramatic Oratorio Festival Foundation, an outgrowth of the Dramatic Oratorio Society, founded in 1935 by Solon Alberti, is sponsoring four concerts in April at the Central Christian Church, New York City. Two concerts will be devoted to oratorio, and two will be artists night.

The Angelus Choir augmented to 50 voices will give the Verdi Requiem and Mendelssohn's Elijah in dramatized form. The dates are April 23, 25, 28 and 30.

Mr. Alberti is interviewing singers interested at the church.

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Berkeley Has Young People's Programs

By WILLIAM E. CHAMBERLAIN,
Member Board of Directors, Young People's Orchestra Association

BERKELEY, CAL.—This season the concert halls in the Bay Cities have been better filled than for many years. Yehudi Menuhin drew a capacity house at the Men's Gymnasium on the campus of the University of California. A few weeks ago Lawrence Tibbett did the same in Oakland. The St. Olaf Lutheran Choir appeared in Oakland, Feb. 2. Alec Templeton appears in Berkeley March 27, and mail orders have been coming in rapidly. Kreisler played in Berkeley Feb. 12 to a filled house.

One of the most important factors in creating future concert business is the developing of interest among young people of the nation. To interest them in making music and, more, in listening to it will build audiences of tomorrow. This is already being done in many ways, but it can be augmented.

The Young People's Symphony of Berkeley not only gives several concerts a season, but at each concert has an outstanding soloist chosen from the best of the community, who has the opportunity of playing in public with orchestral accompaniment.

I am sure this young band of musicians is not the only one in our nation that is doing what we are doing, but I feel that more notice and interest should be given to these young people who are making our artists and concert audiences of tomorrow.

Imperial Valley, Cal., Scene of Many Events

By ORIA KENAH,
Chairman, Concert Section, Imperial Valley M. T. A.

ORIAH KENAH

EL CENTRO, CAL.—The Imperial County Branch of the Music Teachers' Association of California, through their Concert Section have sponsored a music series in El Centro for six consecutive years. Each year there has been more interest shown by the public generally, and each year it has been easier to sell the series.

The El Centro Chamber of Commerce has assisted in various ways, including the financing. One year the El Centro Parent-Teacher Association promoted the series. All of the Service Clubs, both men and women, have shown a definite interest in bringing outstanding artists to the Imperial Valley and have expressed a desire that we always include one nationally noted artist.

Many young people attend the concerts, almost one-third of the audience being students, largely of high school age. Our audience is very appreciative of good music—well presented. We have done most of our booking through L. E. Behymer of Los Angeles.

Our greatest problem is the great need of a proper auditorium. We now use the High School Auditorium, with a very limited seating capacity.

Havana Pro Arte Musical Potent Force

By LAURA RAYNERI DE ALONSO,
President, Sociedad Pro-Arte Musical

HAVANA, CUBA.—The musical outlook in Cuba for next season, seems to be as good as the one just under way and of course everything will depend on the financial situation, which is the barometer that governs all our activities.

LAURA R. DeALONSO, with her granddaughter

Although somewhat premature, we are planning to present next season Rachmaninoff, either Heifetz or Menuhin, Bidu Sayao, Castelnuovo-Tedesco, Kipnis, a ballet company and perhaps one or two more attractions. The cost of the coming season will not be less than the one which is in full swing at this writing; namely $30,000 in rough figures.

There are no local organizations cooperating with our Society, neither do we receive any support from the Government or the municipality. The public in general, on the contrary, believe us to be a very rich society. The work undertaken by the ladies comprising the different committees that have governed our society during its twenty years existence, has been of the greatest significance in the development of musical culture in Cuba.

We have developed an audience, that prefers the classics, are very severe with the artists, demanding of them the best in accordance with their merits, and not given to much applause. In consequence the programs must be of the best classical music, singers being in preference and of these, tenors. Following close are ballets, and then pianists and violinists. Cellists and guitarists are not in great demand.

Our principal trouble in booking artists, arises when we have to fix the dates of the performances, since the artists we engage are in constant demand, this of course makes it hard for them to coordinate their dates with engagements elsewhere. We have no trouble in getting them to Cuba as the Immigration Department upon our guarantee, grants our artists immediate landing.

We have so far presented to our members the following artists: Claudio Arrau, Bruna Castagna, Platoff Don Cossack Choir, Rubinstein, Remo Bolognini and later on will have Andres Segovia—Jooss Ballet—Jussi Bjoerling, Grace Moore, Ruth Page and Bentley Seymore and Simon Barer.

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By WILLIAM E. DONOVAN
Director, College of Music
Bradley Polytechnic Institute

PEORIA, ILL.—The outlook here is most favorable from the standpoint of concerts. Peoria so far has had the most brilliant season in years. Not only have we had a fine season, but many concerts are still to come. Without exception, they have drawn large audiences. Enrollment in the College of Music is particularly good. All in all, I would say that Peoria is progressing musically.

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San Diego Amphion Group Brings Orchestra

By JESSIE T. BUKER

SAN DIEGO, CAL.—The musical outlook in San Diego and its environs for next season appears exceedingly gratifying. I have been secretary-manager for the Amphion Club, Gertrude Gilbert, president, since 1918, and, while our course presenting international artists always has been successful, 1938-39 went 'way "over the top."

This year promises to be our banner year, the best since 1929, as we have a completely sold-out house of season-ticket holders with some 400 to 500 other persons clamoring for them, for whom, under the circumstances, it is impossible to provide the seating.

DENE DENNY (left) and **HAZEL WATROUS,**
initiators and producing managers of the annual Bach Festival in Carmel, Calif. They constitute the Denny-Watrous Management. The photo was taken at the stage door after an evening concert.

TOM C. GIRTON
San Francisco Concert Manager

This year (the organization's 47th) we are again presenting Marian Anderson in February. Other artists coming in 1940 are Artur Rubinstein, Robert Virovai, and Raya Garbousova. Ann Jamison was heard in December.

We have four concerts during the 1940 season by the Los Angeles Philharmonic Symphony Orchestra, sponsored by the San Diego Women's Philharmonic committee, Mrs. Frank Von Tesmar, chairman. The San Diego concerts will be under the direction of Albert Coates, during Dr. Otto Klemperer's year of absence. Guest soloists with the orchestra include Lyell Barbour, American pianist; Anton Maaskoff, violinist; Alec Templeton, pianist, and a first San Diego performance of Charles Wakefield Cadman's First Symphony ("Pennsylvania").

Active organizations from which we receive wholehearted cooperation are: Music department of San Diego State College; high school orchestras and choruses; Polyphonia, a cappella choir; San Diego Choral Club (women's voices); the M. T. A. Student Concert Guild (composed of and managed by high school students), and nummerous smaller musical groups.

Southern California thrives on music the year round—the "winter" season ending just in time for a "summer" season of symphony concerts in Ford Bowl, Balboa Park, by the San Diego Symphony, the conductor to be announced later.

San Jose State College Orchestra to Play at Educators' Meeting

SAN JOSE, CAL.—The San Jose concerts are managed by the Denny-Watrous Management. San Jose State College did manage a concert series, but now that commercial managers have taken it over, it has discontinued its activities.

The San Jose State College Orchestra numbers about 110 players, a full instrumentation. The orchestra is the only instrumental organization in California invited to play at the Music Educators National Conference in Los Angeles, March 10 to April 6. A. W. O.

Helen Van Loon Soloist with Altoona Civic Orchestra

Helen Van Loon, lyric soprano, who recently was soloist with the Altoona Civic Symphony under the direction of Russell Gerhart, will give recitals for the Klifa Club, Burlington, Vt., and the West End Club, New Haven, Conn. On Feb. 4, Miss Van Loon gave a program at the Hotchkiss School, Lakeville, Conn., her program including Mozart, Schumann, Schubert, Pierne, Rachmaninoff and Hageman numbers.

New York Recitals

(*Continued from page* 13)

Rose Book in Debut

Rose Book, coloratura soprano, formerly of the Vienna State Opera, made her American recital debut in Town Hall on Feb. 17. The young and personable artist displayed charm of personality and a superior voice of clarity and agreeable quality in a varied list, including arias, florid, lyric and dramatic, and Lieder. Miss Book's tones had more substantial quality than many coloraturas', and she showed particular style and understanding in an aria from Mozart's Entführung, facile technique and haunting beauty of voice in the Bell Song from Delibes' Lakmé. Other operatic excerpts were from Handel's Joshua, Charpentier's Louise, and Bellini's I Puritani, with Lieder by Schubert, Schumann, Mendelssohn and Strauss, and florid numbers by Johann Strauss and Adam (bravura variations on a theme by Mozart) to cap the climax. The flute obbligati were furnished by James Patrone, and H. G. Schick was the piano accompanist. The audience was large and appreciative, and asked for encores.

Isaac Stern in Violin Program

Isaac Stern, a young Californian violinist who has been heard here before, gave a recital at Town Hall on Feb. 17, revealing a violinistic talent of uncommon gifts.

Although the Bach Concerto in D minor in the Ferdinand David transcription, was occasionally rough in stylistic outline and in the execution of the more brilliant and higher passages, the whole work breathed enough vigor, life and temperament to show the young artist's musicianly talents unmistakably.

In the Brahms' Sonata in A major, the second movement, particularly its *vivace* section, and the last two movements were given with expert phrasing, and innate taste.

The list ended with two other major compositions, the Bartok Rhapsodie No. 1, in C major, and the Sibelius Concerto. The beautiful Rhapsodie was given an excellent performance, both for the comprehension of its essential Magyar style and the confidence of the player's intonation and technique. The Sibelius emerged with the most perfect and homogeneous playing of the afternoon. Leopold Mittman was the capable assisting pianist.

Lipton and Berryman with New Friends of Music

Interestingly unique was the Feb. 18 seance of the New Friends of Music at Town Hall, when the program began with Beethoven's string trio in D major, Op. 8, and included also Mozart's A major clarinet quintet, and—comparative novelty in New York—a group of Brahms' vocal duets, opus 61, and the Romance and Ballads, opus 75. The singers were Mabel Berryman, soprano, and Martha Lipton, contralto. The instrumental works had as performers Jacques Gordon and David Sackson, violinists, William Lincer, violist, Naoum Benditzky, cellist, and Augustin Duques, clarinetist. Aube Tzerko accompanied at the piano for the two ladies. It is arresting to note that Miss Berryman, making her initial New York appearance on this occasion, had served for several years as an usherette at Carnegie Hall.

Miss Berryman revealed an agreeable voice of useful range, and tasteful musical understanding. Miss Lipton, too, pleased with smooth vocalism and artistic blending of tone with the soprano.

Owing to an uncommonly crowded schedule of concerts on this Sunday, the present reviewer could not devote time to hear the trio and quintet.

Bartlett and Robertson in 2-Piano List

That scintillant pair of twin-keyboard performers, Ethel Bartlett and Rae Robertson, played before a large audience in Town Hall, Feb. 19. Bringing with them a typical program of glamorous but musicianly offerings, the artists opened with a substantial bracket of J. S. Bach, including a new arrangement of their own, Come, Sweet Death, as well as the sonata in E flat major, and the prelude in E major, the last arranged by L. A. Saar. Particularly ingratiating was Schumann's Andante and Variations, which had warmth of tone and the grace and poetry inseparable from this composer. Chopin's two-piano Rondo concluded the first section with a display of bravura playing. The moderns dominated the second group, which held Debussy's En blanc et noir and Linderaja, and the Brazilian Dance from Milhaud's mischievous Scaramouche. The final section brought first performances of transcriptions from Strauss' Serenade and Gluck's Melody by Abram Chasins, a Perpetual motion by Portnoff based on Brahms' Vergebliches Ständchen, and Pattison's version of the Moussorgsky Coronation Scene from Boris. The feted and gracious artists granted innumerable recalls and added several numbers.

Keutzer in Town Hall Novelties

Clyde Keutzer, tenor, began his interestingly organized program at Town Hall on Feb. 20, with three of the moving and beautiful Dvorak Biblical Songs, Op. 99; Turn Thee to Me, Clouds and Darkness Are 'Round about Him, and Sing Ye a Joyful Song.

Mr. Keutzer followed these with five Hugo Wolf songs. Der Soldat, No. 2, had imaginative delineation and spirit, while the Alle gingen, Herz, zur Ruh', was done with the most feeling and beauty of tone. Songs by Franck, Duparc, Marquis and De Falla seemed to be in greater spiritual accord with the singer's artistic temperament, and the Marquis Chanson d'Automne received a particularly expressive performance.

Songs of Life and Love by Daniel Gregory Mason, three very pleasant pieces, were given their first performance on this occasion. Compositions by DeLamarter, Fisher, Charles and Rachmaninoff concluded the program. An exceedingly friendly audience applauded Mr. Keutzer. Felix Wolfes offered effective accompaniment.

VLADIMIR ELIN

Vladimir Elin, Russian Basso. Heard in Concerts

Relatively a newcomer in New York, Vladimir Elin has, however, sung before various clubs and in many musicales. He has appeared in the morning musicales of the Verdi Club, at the Hotel St. Regis recently, and in two studio musicales, and is planning a Town Hall recital.

Born in Petrograd, after study there he appeared with the National Grand Opera and then made tours of Siberia, Mongolia (unforgettable, he says, because the journey was made on horseback); the Orient, Manila, Australia, and England.

Mr. Elin also has done considerable teaching. He specializes in development of the speaking and singing voice. He is a fluent linguist, understanding and speaking several languages and has a wide repertoire of German Lieder, French chansons, Italian arias, and songs by Americans.

F. W. R.

American Academy Students in Matinee Performances

A recent matinee of the American Academy of Dramatic Arts opened with an excerpt from Anna Christie by O'Neill, with Jaquelin Gullatt of Atlanta, Ga., starring as Marthy. Ably seconding her were Milton Selzer, of Portsmouth, N. H., and Florence MacMichael, of Hagerstown, Md. All displayed real stage talent. John Donahue, Jarl Victor and Gale Woodworth completed the able cast.

Hay Fever by Coward was entertainingly performed, especially by Mary Rogan, of Glendale, O., Robert Lieb, of Pelham, N. Y., and Phyllis Avery, of Brentwood Park, Cal. Beside these there were Jim Van Vampen, Eleanor Anton, Richard Conroy, Frances Madsen, P. J. O'Connor and Cecile DeLucas.

Marion Cumming, of Jackson Heights, L. I., as Betty in Priestley's Dangerous Corner, featured another matinee. Her poise attained climax in the last act. Marjorie Peggs, of Princess Bay, S. I., and Gale Woodworth, of New York, made much of their roles. Others in the cast were Gladele Penney, Margaret Spickers, Lance Clarke and Richard Mott. The Last of Mrs. Cheney by Lonsdale presented Nora Hass, of Davenport, Ia., in the title-role, Peter Johnston portraying Lord Elton convincingly. Others in the cast included J. English Smith, John DeShay, Jack Geer, Kitty McCreedy, Geraldine Sindell, Robert McKey, Janice Lembke, Phyllis Albrecht, Brian Gilbert, Adele Berryman and Christopher Brook.

Personal Appearance (Riley), comedy in three acts, occupied the interested attention of listeners at the third matinee at the Empire Theater. Of the ten actors, Jessie Wylie (Allston Mass.), starred as Jessie. In order of other effectiveness were Hope Bulkeley, Robert Lieb (Pelham, N. Y.); Jack Geer (Newark, N. J.); Lorna Herring (New York) and Patricia Harvey (Flushing, L. I.) Others were Dorothea Wills, Milton Selzer, Douglas Morris, and Barbara Winslow.

The fourth matinee brought the first act of The Torch-Bearers (Kelly), in which leading actors were Barbara Wright (New York), Jean Brewster (Hackensack, N. J.); Barbara Ward (Great Neck, L. I.); Rockwell Stone (Burlingame, Cal.), and P. J. O'Connor (El Centro, Cal.), in a sparkling performance. Hotel Universe (Barry) provided a first-class cast. The excellent piano-playing of Walter Rinner (Muskegon, Mich.), as Pat Farley deserves mention. Eileen Devers, Genevieve Townsend, Douglas Morris, Audrey Roberts, Stephen Muratore, Elsie Baker, Brian Gilbert and Richard DeMott completed the cast.

Black's Penny Wise, a comedy in three acts, was a fifth matinee program. A lively, smooth performance was marked by outstanding performances by Robert McKey of Valdosta, Ga.; John De Shay of New York City; Helen James, Brazil, Ind., and Lucretia Green, Rainie Woodruff, Alexandrina Besso and Robert Lieb.

John Donahue of Mahanoy City, Pa., and Richard Conroy and Betty Scanlon of New York were the stars of The Shining Hour, at the Feb. 9 matinee. Harriet Williams, Mary Rouss and J. English Smith were also in the cast.

F. W. R.

Suzanne Sten in Debut

Suzanne Sten, mezzo-soprano, will make her New York debut at Town Hall on March 10. She also appears with the New York Philharmonic in Bachs St. Matthew Passion on March 20 and 21.

Elizabeth Wysor Touring Widely In Concerts and Opera

Elizabeth Wysor, American contralto, following a Southern tour which included an appearance for the Ginter Park Woman's Club of Richmond, Va., was heard as soloist with the orchestra and chorus at Amherst College.

Miss Wysor's engagements this year have included appearances as Ortrud in Lohengrin with the Washington, D. C., Opera Company and last summer as Venus in Tannhäuser at the Cincinnati Zoo Opera. She was heard at the Ann Arbor Festival, the North Shore Festival, in Evanston, Ill., and at Robin Hood Dell, Philadelphia. In addition to a Town Hall, New York, recital, she was heard also at Columbia University under the auspices of the Institute of Arts and Sciences. Her tour engagements included appearances in Massachusetts, Pennsylvania, Virginia, South Carolina, North Carolina, Georgia, Kentucky, Florida, Ohio, Tennessee, West Virginia, Illinois, Minnesota, North Dakota and three Canadian provinces.

Photo © George Maillard Kesslere
ELIZABETH WYSOR

Meltzer Conducts in Pittsburgh

PITTSBURGH, PA. — Edward Meltzer, American conductor, recently appeared as guest conductor of the Pittsburgh Symphony, his second local appearance.

In the opening number, the third Leonore overture of Beethoven, Mr. Meltzer gave a sincere and forceful reading, stressing the dramatic qualities and contrasts with which this great work abounds. Next came Tchaikovsky's fifth symphony, in which all the subtlety of color and mood was brought forth and led to a tremendous climax in the final movement. The latter half of the evening was devoted to the music of Richard Wagner with excerpts from Tannhäuser, Walküre, and Meistersinger.

The entire concert was conducted without score and brought ovations for conductor and players.

N. B.

Berlin Opens Archives of Musical Records

BERLIN.—A music archives containing 10,000 records has been made available to the public in the Music Department of the State Library. These records constitute a review of music and music history of the last thirty years.

PASSED AWAY

CHARLES TOURNEMIRE, 69, noted French organist and composer. His death was announced in correspondence from Paris. Tournemire, born in Bordeaux in 1870, was a pupil of César Franck and succeeded him as organist at Ste. Clotilde, Paris, in 1898. He was heard in recitals in many European cities, and was an honorary professor of the Paris Conservatoire. His compositions included five symphonies, chamber music, choral, organ works and songs, also L'Orgue Mystique.

GENEVIEVE VIX, 52, French operatic soprano, whose death was reported in advices from Paris. Born in Brittany in 1887, Mme. Vix studied at the Paris Conservatoire, after 1909 singing at the Opera there, also at Madrid and Buenos Aires, and in 1917-18 with the Chicago Opera Company. In the latter year she married a Russian banker named Narishkin. She was noted for her portrayal of Strauss' Salome.

CHARLES WHITNEY COOMBS, 80, organist and composer, died at Montclair, N. J., Jan. 24. Born in Bucksport, Me., he went to Europe in 1883 for study in various countries, and became organist of the New American Church, Dresden, 4 years later. From 1892 to 1908 he was organist at the Church of the Holy Communion, New York, and from 1908 to 1928 at St. Luke's P. E. Church in that city. He was a founder of the American Guild of Organists and held an honorary Mus.D. degree from Syracuse Uniersity.

JESSICA S. McINNERNEY, 73, active in musical circles in New York and Chicago as a sponsor of artists and operatic and instrumental organizations and a member of the board of directors of the National Orchestral Association, died on a train on Jan. 25 as it entered Chicago. She was a supporter of the Musicians Emergency Fund. Her husband, a director of many corporations, survives.

EMILY F. LYON, 89, widow of George W. Lyon, a founder of the Lyon & Healy piano company, died on Jan. 25 in Chicago. A son survives.

GEORGE W. STEWART, 89, a leader in musical activities in Boston for sixty years and a trombonist of the original Boston Symphony Orchestra died in that city on Jan. 25. He organized the Stewart Library of Music and as manager of the Germania Band was owner-manager of his own Boston Festival Orchestra and a band which gave summer concerts. He was music commissioner for the 1904 St. Louis Exposition and the 1915 San Francisco World's Fair. Before 1890, Mr. Stewart was active as an organizer of May festivals. His orchestra played at practically every major festival in the East and Canada from 1889 to 1913 and made many tours. A sister survives.

JOSEPH MANDELKERN, 72, retired manager of musical and ballet artists and formerly associated with the Wolfsohn Musical Bureau, died on Jan. 13 in Merano, Italy. At various times he had been associated with Anna Pavlowa, Jascha Heifetz, and the Fokine and Diaghileff ballets. A daughter survives.

ALBERT E. GOSLING, organist at St. Michael's R. C. Church, Flushing, L. I., for twenty-five years and former organist also at St. George's Episcopal Church there and St. Anastasia's R. C. Church, Douglaston, L. I., died on Jan. 12 in Flushing. He also was active as a teacher. Surviving is his widow.

MRS. RICHARD H. LACY, wife of the Mayor of San Marino, Calif., and niece of Sir Arthur Sullivan, died in that city on Jan. 17.

REGINALD BARRETT, organist and composer of church music, died on Feb. 7 at St. Petersburg, Fla. A native of London, Eng., Mr. Barrett had lived in this country since 1888. He was organist at St. Thomas' P. E. Church, Mamaroneck, N. Y., St. James Lutheran Church, New York City and St. James P. E. Church at Fordham, N. Y. Later he played in motion picture theatres.

THOMAS MEUX, baritone, who appeared at Covent Garden and also at the Metropolitan Opera, died on Feb. 7 in London.

SOPHIE ZAVELL, 62, wife of Sol Zavell, violinist, who played under Walter Damrosch and in the Metropolitan Opera Orchestra, died in New York on Feb. 7. With her husband, she arranged for concerts on Ellis Island and for the blind after the turn of the century. Three sons also survive.

RUDY WIEDOEFT, 46, saxophonist and composer, died on Feb. 18 in Flushing, L. I. A member of a musical family, he spent his boyhood in Denver, Col., where his father was an orchestra leader. As a young man, he became interested in the saxophone and made many experiments. He joined the Victor Artists in 1928 and was on the vaudeville stage for a time. Among his pupils was Rudy Vallee, orchestra leader and singer. He also wrote books for students. Surviving is his widow.

MELVILLE W. CHASE, 98, director emeritus of the music department at Hillsdale (Mich.) College, and a veteran of the Civil War, died in that city on Feb. 19, his birthday. For fifty-four years he directed the music department at the college and was organist and choirmaster at the College Baptist Church.

WILLIAM THEODORE RICHTER, 65, organist and choirmaster of St. John's Evangelical Lutheran Church, Passaic, N. J., died on Feb. 20 in Glen Rock, N. J. He went to Passaic 43 years ago from Dresden, Germany. Surviving are his widow, two sons and four daughters.

MARGARET MANNING McDONOUGH, 42, former church soprano, died on Jan. 17 in New York City. She had sung in many New York churches and in concert. Surviving are two sons, her father and her husband.

New Orchestra in Portland, Ore., Bow

Philharmonic Led by Leslie Hodge in First of Eight Concerts

PORTLAND, ORE.—The Portland Philharmonic Orchestra made its initial bow in the Public Auditorium recently, and, in so doing, commenced a new chapter in the somewhat involved history of the city's symphonic adventures. The prospect of an end to the long orchestral drought, plus an extremely moderate scale of prices, attracted a capacity house.

Leslie Hodge, former San Franciscan, who came here last spring with the blessing of his distinguished mentor, Alfred Hertz, conducted. Mr. Hodge reaped a generous reward in really spontaneous applause for his herculean labors in whipping the orchestra into shape.

The Philharmonic, sponsored jointly by the city of Portland, the State Federation of Music Clubs, the State Music Teachers' Association and the Federal Music Project for Portland, is the outgrowth of the WPA symphony orchestra of last season. The local musicians' union provided moral support and some musical talent.

The result of this extensive collaboration was a concert vastly ahead of anything provided by the Federal Music Project last year. The concert was the first of a projected series of eight.

Henry Temianka, talented Polish violinst, was the soloist in the Mendelssohn concerto. Other works programmed were the Weber Freischütz Overture, Sibelius' Finlandia and Mr. Hodge's orchestration of Moussorgsky's Pictures at an Exposition. D.L.P.

Enid, Okla., Has Community Series

JOSEPH KNITZER, VIOLINIST, VISITS THE RANCH OF MASON HART, of Enid, Oklahoma, the afternoon of his appearance in that city recently.

Joseph Knitzer, violinist, was photographed with members of the Enid Community Concert Association during his recent concert in that Oklahoma city. Left to right are seen in the picture: Mason Hart; Mrs. Julian Feild, vice-president; Aleen Bogardus, member of the artists' committee; Mr. Knitzer; Mrs. Sol Newman, Jr., vice-president and member artists' committee; Mrs. A. L. Fisher, vice-president; Frances Mahoney, secretary; Roy Elam, president.

This is the first season Enid has had Community Concerts and they boast of a membership of 800. The other artists on the Enid Community Concert Series are Ida Krehm, pianist, Helen Jepson and Nino Martini.

Portland, Ore., Served By Ellison-White Bureau

By FRANK E. ANDREWS,
President, Ellison-White Bureau

PORTLAND, ORE.—The Ellison-White Bureau advertises its musical and dance attractions frankly as entertainment, and scrupulously avoids placing undue stress upon the social and educational aspects of the performances it sponsors. For this reason, and because it attempts to book only attractions that will really entertain, hundreds, possibly even thousands of people who had never attended a concert up to five years ago are now attending them all.

The total season ticket sale for our two 1939-40 concert series broke all local records. Yet the season, generally speaking, and without the slightest reflection upon any individual artist, has been disappointing. Single admissions have been definitely off this season.

The good will enjoyed by this firm has been created solely by giving the utmost in musical entertainment for the concert-goer's dollar. We do not approach schools, service clubs, cultural groups with fervent pleas about "civic duty" and "cultural advantages." Yet we do receive the willing co-operation of educational institutions and civic groups. For example, the entire student body of Albany College, 350 strong, attends all the concerts of our Greater Artists Series. Also, about 100 students from Linfield College, located about 40 miles from Portland, attend these concerts in a body.

Introducing New Artists

Our toughest problem is to introduce new artists. Probably concert-goers here are not exceptional, but many of them seem to regard new attractions with a suspicion amounting almost to distrust. This season our "first-time" attractions are: Bidu Sayao, Jussi Bjoerling, Lina Pagliughi and Robert Virovai.

We are now planning for 1940-41, and will attempt to book a series of attractions at least as strong as our 1939-40 list. If we were not optimistic, we would be retrenching heavily—which we are not doing. We shall not be ready for another two months to announce our 1940-41 attractions.

Paul Nettl on Westminster Choir College Faculty

Paul Nettl, formerly Professor of Musicology, a member of the faculty of the University of Prague and the director of the musical division of the German Broadcast at Prague, is now in America as a professor at the Westminster Choir College at Princeton, N. J. Dr. Nettl is the author of numerous books on Baroque music and Mozart.

Stillman-Kelley Score to Be Sung For Scholarship Fund

The Musical Arts Chorus, of New York City, will give a special performance at the Waldorf-Astoria on Mar. 12, of Edgar Stillman-Kelley's Pilgrim's Progress to aid the scholarship fund of the National Federation of Music Clubs. The 250 voice chorus and orchestra will be directed by Dr. John Warren Erb.

Legion Sponsors Orchestra

An orchestra of young men and women, averaging about 20 years of age and comprising graduates and students of the Juilliard School, is being sponsored by the Kings County American Legion of Brooklyn, N. Y. Thomas Grasso, 27, is conductor. The initial concert was given recently when Harold Wolf, violinist, was soloist in the Mendelssohn concerto. Other concerts are on March 26 and April 30.

Seattle Applauds Zimbalist Phantasy

Orchestra Also Presents Randall Thompson Symphony — Recitalists Feted

SEATTLE, WASH.—The Seattle Symphony Orchestra, under the direction of Nikolai Sokoloff, continues to hold the spotlight among Seattle musical events. Efrem Zimbalist, as soloist, contributed greatly to the success of a recent concert when he played the concerto of Brahms and his own Concert Phantasie on Rimsky-Korsakoff's Le Coq D'Or. Zimbalist was in fine form, and played with all the verve of youth combined with the experience of maturity. In Bohemia, overture by Hadley, and the Romeo and Juliet fantasie-overture of Tchaikovsky rounded out the program.

Opening the 1940 season, Dr. Sokoloff presented an interesting Pop Concert at the Music Hall Theatre. In addition to such numbers as the Tannhäuser Overture, Finlandia by Sibelius, and Unfinished Symphony by Schubert, Fritz Siegal, concertmaster of the orchestra, played the Meditation from Thais and Whitney Tustin appeared as oboe soloist for the March of the Highlanders by Godard. Both soloists were warmly applauded, as was Dr. Sokoloff, for splendid performances.

Dr. Sokoloff offered an interesting interpretation of the Randall Thompson Second Symphony, in E minor, lately, continuing his policy of offering worthwhile works of American composers. Playing the Bruch G minor Concerto, Fritz Siegal revealed himself as a brilliant virtuoso as well as a sound musician. Enthusiastically applauded, he responded with an encore of Saint-Saëns. Moussorgsky, Beethoven and Strauss were the other composers represented on the program.

Recitalists Score

The Ladies' Musical Club presented Artur Rubinstein in a piano concert at the Metropolitan Theatre recently for the first time in Seattle to an enthusiastic reception. His interpretations of Stravinsky were unique, while his Scriabine and Chopin vied in loveliness and depth with his Bach.

The Cecilia Schultz popular concert series (the second of the 1939-40 season) opened with Jan Kiepura singing an evening of operatic arias. A large number of his compatriots were present, and they were not alone in their enthusiasm for Kiepura's beautiful voice or his interpretations. Carl Alwin was at the piano.

The Philomel Singers, under R. H. Kendrick, gave their annual winter concert at Roosevelt High School, Jan. 15. Fritz Siegal was soloist in two groups of violin numbers, with John Hopper at the piano. Mr. Siegal received tumultuous applause and played most brilliantly. The chorus itself had a warm response from an overflow audience. J. H.

Oklahoma City Ladies' Musical Club in Field

By MRS. FREDERICK B. OWEN,
President, Ladies' Music Club

OKLAHOMA CITY, OKLA.—The Ladies Music Club books three attractions yearly. Through the past thirty-two years we have booked Schumann-Heink, Werrenrath, Gladys Swarthout, Grace Moore, Elman, Bauer, Meisle, Rudolf Serkin, Salvi, John Brownlee and many others.

This season our attractions are Mack Harrell, Amparo Iturbi and Suzanne Sten.

Our audiences enjoy singers, string quartets and pianists particularly. They enjoy tremendously all good music by fine artists.

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MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by Wilenski, Buenos Aires

60th YEAR

20 CENTS

BIDU SAYAO

Soprano, Following Sold-Out Tour, Rejoined Metropolitan Opera for Her Fourth Consecutive Season